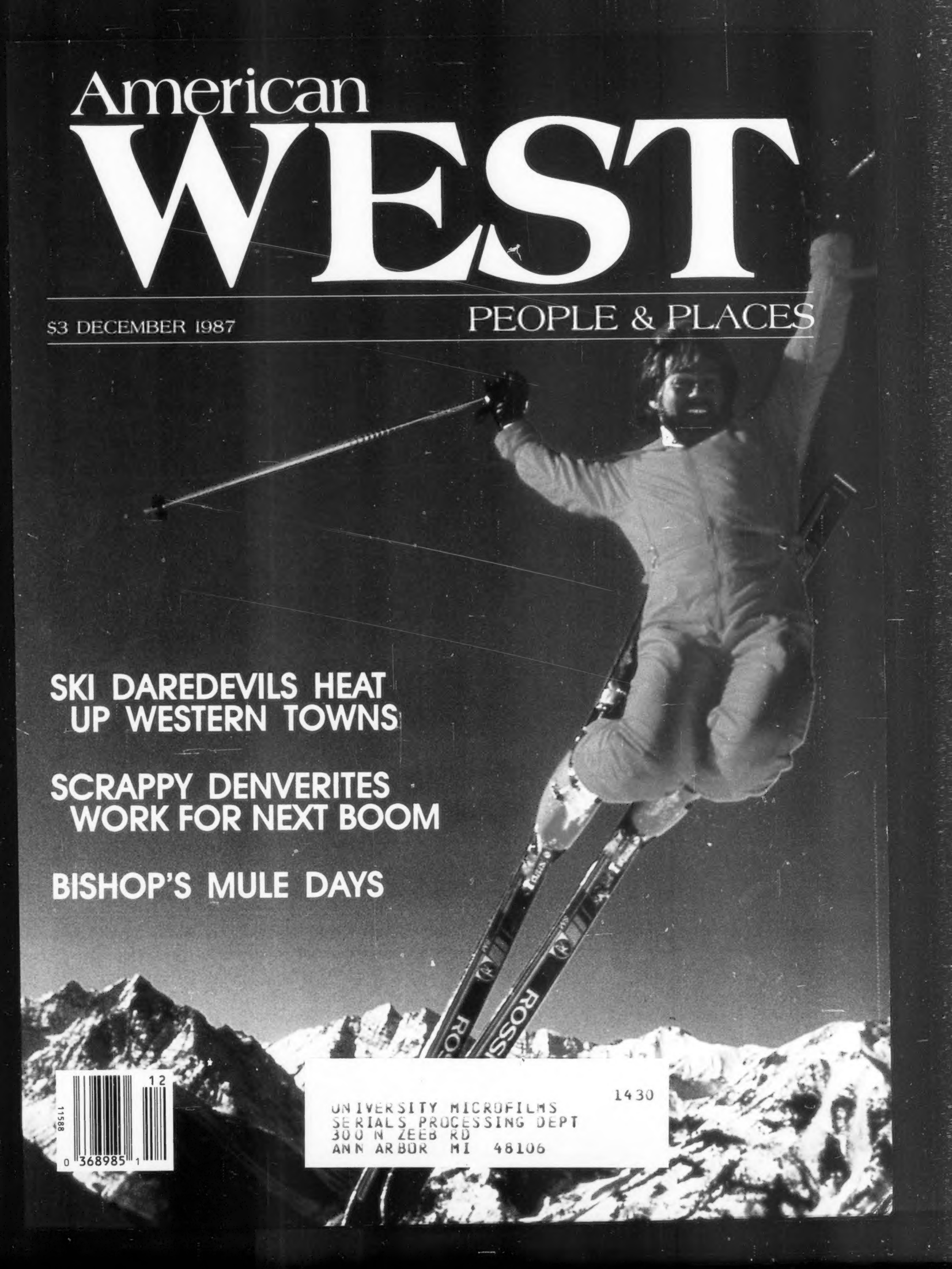
American WEST

$3 DECEMBER 1987

PEOPLE & PLACES



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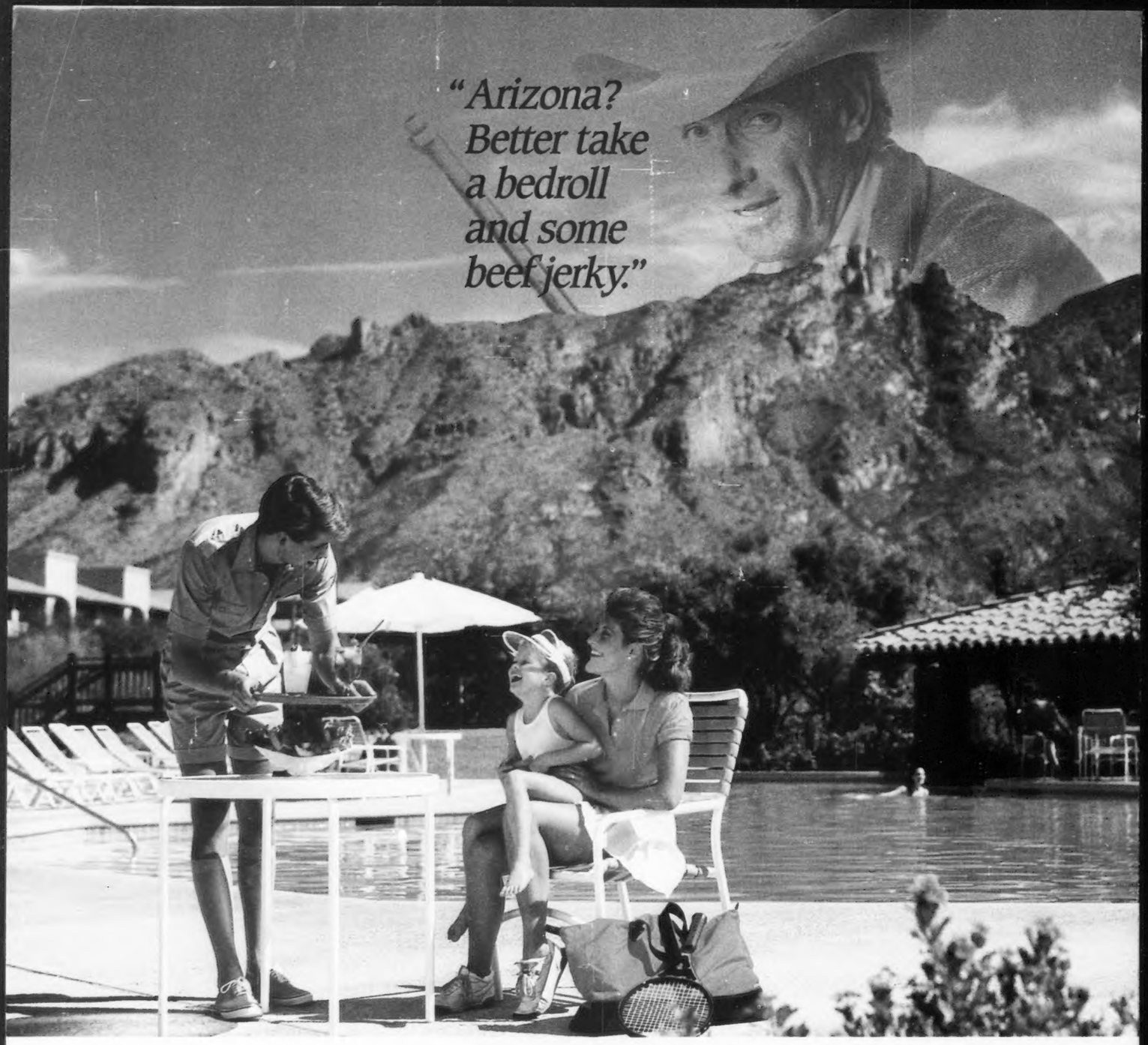

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Actual working mechanism.
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This re-creation was made directly from the original Custer Colt longgiven under authority of the gun's owner. It has not been authorized or endorsed by the Colt Firearms Division of Colt Industries Operating Corporation, nor will it be produced in a facility operated by this company.
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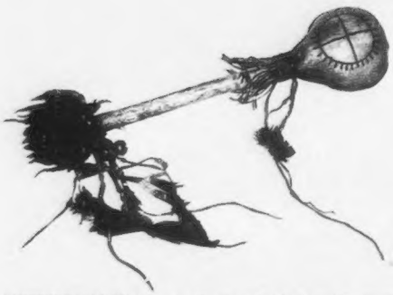
ISSUED BY THE FRANKLIN MINT FOR CUSTER'S 150TH ANNIVERSARY

Mystic Warrior Collection

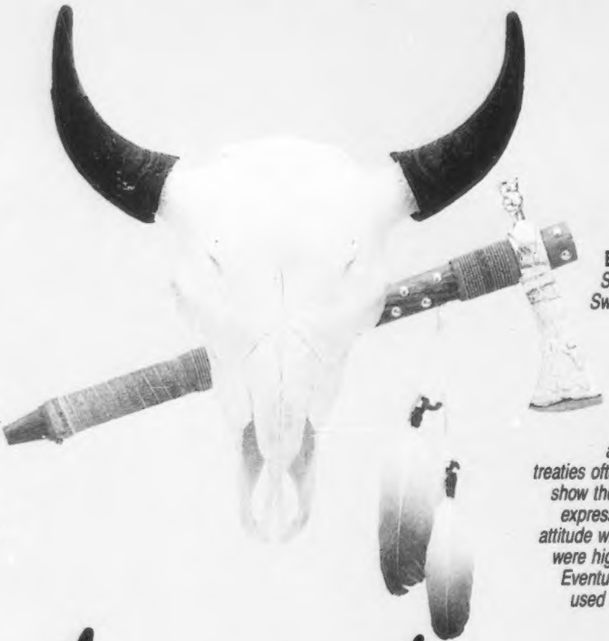


RAWHIDE RATTLE: *Late Nineteenth Century Plains style. Painted circle with cross represents the world and the four directions. The short lines around the outside of the circle represent individual people and their relationship to the earth. Reverse side has painted turtle representing long life. Rawhide, Cypress wood handle, Buffalo fur, 200-year-old trade beads, bells and brass thimble. These look very old and authentic. Museum quality.* **$90.00.**

STONE TOMAHAWK: *This Tomahawk represents the transition era when the White Traders first appeared to the Stone Age Indians. Traders brought trade beads, cloth, brass tacks, etc. These were used on this tomahawk along with the stone head rawhide and feathers which still tied the Indians to the Stone Age. Very old and authentic looking.* **$39.95.**

TALKING STICK: *Supposedly used in arbitrating disputes among Plains Indians. Disputes were settled around the Council fires. The first party held the stick and stated their case, the other party took the stick, repeated back the first party's argument, then had their say. The stick was passed back and the same process was repeated. So it went until a good understanding was achieved. Made of Arizona Pine with Coyote skull, trade beads, Buffalo and horse hair, etc.* **$112.00.**

DANCE STICK: *These were given to others to represent objects of value, or were carried in the dance as badges of honor. Decorated dance clubs were waved to simulate the use of real clubs in battle or hunt.* **$78.00.**



BUFFALO SKULLS: *Represented the Great Spirit. Were used in the Sun Dance and the Sweat Lodge. This skull is natural, unpainted.* **$198.00.**

PIPE TOMAHAWK: *Because of its impressiveness and grandeur, the Pipe Tomahawk became a symbol of both war and peace. The Indians meeting to arrange treaties often buried the head of one in the ground to show their peaceful intent, or smoked it together to express the same thing. Yet it spoke of its warlike attitude when necessary. These beautiful tomahawks were highly ornamental and every warrior had one. Eventually, they became ceremonial and were not used in war for fear of damaging them.* **$135.00.**

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COIN DESCRIPTION:

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This special release of United States Silver Trade Dollars is restricted to private citizens only -- NO dealer orders will be accepted. A limit of ten coins per order will be strictly enforced, and all orders are subject to acceptance by The Washington Mint.

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American
WEST

DECEMBER 1987 VOL. XXIV, No. 6

PHOTO BY TOM LIPPERT

PAGE 16

16 Wild Skiers Heat Up the West's Wildest Ski Towns
by Seth Masia Daredevils on the slopes and off

28 Christmas at Denver's Brown Palace Hotel
by Francis L. & Roberta B. Fugate

32 Scrappy Denver Works for the Next Boom
by Dick Kreck Hard times haven't slowed down good times in the mile-high city

42 The Friendly Bandit of Yellowstone Park
by John Watson He wanted to rival Jesse James

56 In Praise of Longears
by Jay Dusard They excel in work and show at Bishop's Mule Days

72 Prairie-Influenced Contemporary
by Nora Burba and Paula Panich *Photographs by Terrence Moore*
An airplane house north of El Paso

THE WEST AT ITS BEST
26 Food & Drink
30 Travel Notes
54 Western Camp Tales
62 Western Books in Brief
66 Fancy Duds
71 Baubles & Bangles
74 Western Art Notes

6 View from the West
8 Letters to the Editor
12 Western Lookout
38 Western Geology Illustrated
50 Photographing the West
78 Coming Soon
79 Western Snapshots Today
80 Western Snapshots Yesterday

Cover photo courtesy Aspen Highlands Skiing Corp.

Advertising Departments

48 Reader Service
49 1987 Photo Contest
68 Quality Havens for Western Travelers
76 Classified Ads

Cover An enthusiastic skier shows his exhilaration with the snow and the slopes at Aspen Highlands in Colorado. In the distance other peaks in the Rocky Mountains lend beauty and challenge to an area that has become a favorite with ski daredevils from many countries.

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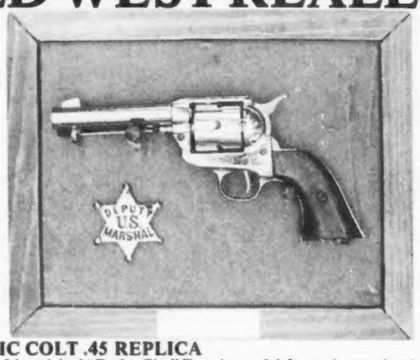

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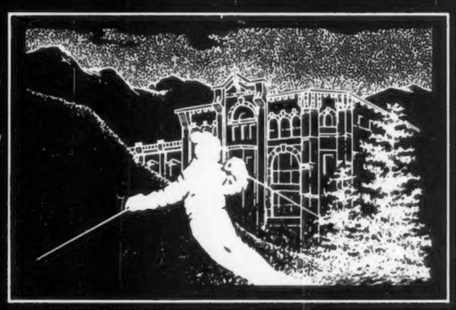

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VIEW FROM THE WEST

PHOTO BY SUZI MOORE

With one of the hottest, driest western summers on record at our backs, these cool days of fall have never seemed more welcome than they are this year. AMERICAN WEST is taking these cooler days as a signal to forget the summer heat and drought and look ahead to fall and winter activities: skiing in the Sierra and Rockies, sightseeing in Denver (with a special Christmas at the Brown Palace), and even having a taste of what's going on in Yellowstone at a time when most western travelers don't even think of Yellowstone as a destination at all.

Truth is, the only time you can really see Yellowstone, instead of the bumper of the car ahead of you, is when most people have gone home after one "season" or haven't arrived for the next. A time when the park reverts to some semblance of what it must have been before roads ran through it.

My own first look at Yellowstone was in just this off-season, and the impression has stayed with me even when I've returned to the park in midsummer. I was hurrying on my way to Montana that fall to complete an article on rangeland and native grasses before the snow fell. I'd never visited Yellowstone, and it seemed as good a time as any, not out of the way, and a good introduction to the country I was about to enter.

It was a clear, bright day as I drove over from Jackson, having just been overwhelmed by the Grand Teton. Just cold enough to allow a touch of hot water through the heater coils to blend a little warmth with the fresh, pine-scented air that blew in through the vent. Strangely, there were no other cars on the road. The blacktop with its bright, hypnotic, parallel yellow stripes rolled out deeper and deeper into the woods, following the curves of the shoreline of Yellowstone Lake. Without consciously knowing it I found myself driving slower and slower until, almost of its own inertia, the car crunched to a halt on the shoulder.

Through some thick undergrowth, and visible only from this spot on the side of the road, I could see steam rising from the ground. The parked car quickly cooled down, and a sharp shiver persuaded me to take my reverie closer to the source of steam.

It was an easy tramp through the underbrush, but when I emerged at the edge of the hot pool, I was not prepared for the rush of impressions the place was to make. It wasn't just the beauty of the colors that kaleidoscoped beneath the surface of the hot pool but the enveloping, damp heat that emerged and drew me down to the edge to warm my hands.

It seemed magical that here on this day with more than a promise of winter, it was possible to be warmed without lifting a finger to build a fire, put on a jacket, or take shelter. I felt like a child in a fairy tale; a medieval hero sent here to meet a creature from the deep underworld who would give me some impossible task or offer some unimaginable boon. I sat for a long time on the edge of the pool and wondered about those who had come to this place before me: the Indians and the Mountain Men (whose first stories of Yellowstone were scoffed at and discounted as lies).

I don't know how long I sat there on the edge of the pool lost in such thoughts, but gradually I became aware that dusk was coming on. I reluctantly left the pool's edge without encountering the creature of the deep or the Indians or Mountain Men who'd seemed so close in the steam. But as I tramped back through the bushes towards the car, I was overcome with one of those powerful childhood impulses not to look back. I obeyed.

At the car I found myself bent on opening the door silently, and when I had to slam it closed, the noise seemed unbearably loud, as though the whole of the park was filled with the intrusion of that foreign, metallic sound. I started the car, and once again instinctively winced at the noise. I pulled away as slowly and quietly as I could, like a hunter trying to avoid spooking game.

I rolled on towards Cody, but still no cars appeared. Elk and buffalo grazed near the road. I stopped again at the end of the lake and looked out. There was no one there. I was alone, absolutely alone.

Years later I returned to Yellowstone in the middle of the summer, but even with the crowds I could still see through to the other place, the other time. It wasn't so clear, but it was there. The boon I'd gotten on the edge of the hot pool that one fall day alone in Yellowstone was in seeing the place — really seeing the place; the impossible task is writing about it as I am today.

Tom Pew

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LETTERS TO THE EDITOR

John Clymer

Your October issue, with article on John Clymer by John Diffily, was of great interest to me. As a little girl I spent some time with an aunt and uncle, Ruth and Bert Kipp, who lived right across the road from the Clymer ranch, a short distance outside the town of Ellensburg, Washington.

John was a friend of my cousin Arthur, both boys being much older than I was. I remember how handsome I thought they were when they dressed up in their knickerbochers. I also remember being punished by my Aunt Ruth for hiding behind a door while they, my Cousin Arthur and John Clymer, were looking at colored, lantern slides, and I was supposed to be upstairs in bed.

Your reproduction of Clymer's *Long Cold Winter* made me realize how his poster-style paintings of earlier times contrast with the ultimate artistry in evidence in *Long Cold Winter*.

Edna M. Nordstrom
Portuguese Bend, California

Desert architecture

I very much like your magazine, but I strongly dislike your decision to list Loews Ventana Canyon ("Architecture to Celebrate the Arizona Desert," by Lawrence W. Cheek, October 1987), and find it incomprehensible that you claim it "demonstrates respect for the land." That waste of water cannot conceivably be considered "desert architecture."

J. Daemen
Tucson, Arizona

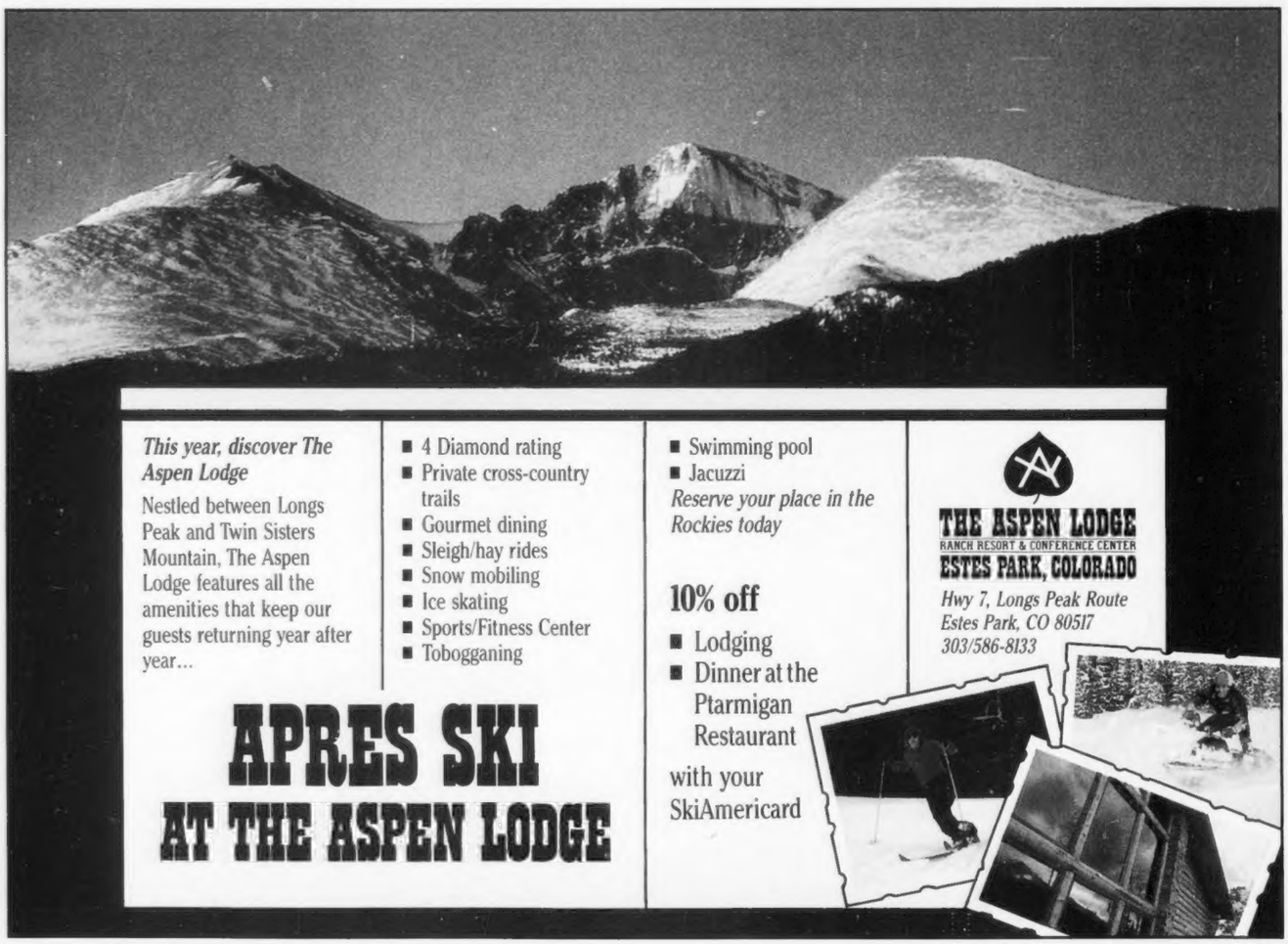
View from the West

Your editorial concerning the little adobe house which has been your office these many years brought a tear of nostalgia. I am the daughter of Western pioneer families — my parents lived in Needles, met and married there. How well I remember the Harvey House, the Mojave Indians meeting the arriving trains. I remember staying in the "family hotel," the old Ross, eating at Tom Ouih's restaurant, a very old gentleman of about 85 years in 1935.

Ruth Ann McElroy-Kohlhof
Lakeside, Oregon

I suppose we each have our own pet peeves among Western clichés.

"View from the West," in your August issue opens with the ever popular view of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LETTERS TO THE EDITOR

sun-parched travelers on a hostile desert. Are we to believe nothing moved in Arizona in the early days except in midsummer of a dry year?

The old-timers faced all kinds of weather as we do if we travel Arizona. Once in awhile I'd like to hear it for all the men and animals that kept moving through the cold, rainy Januarys.

Pauline Sandholdt
Salome, Arizona

Kudos and brickbats

I am a charter subscriber to AMERICAN WEST magazine. I still have all my copies and occasionally go back and read some of the articles in past issues. "Span of Gold" (April 1987) brought back memories of the days I watched the bridge being built while I was a student of civil engineering at San Jose State and the University of California. . . .

Another article that struck home was "When Leo Roared in Arizona Canyon" by Joseph E. Stevens (July/August 1985) about Martin Jensen's flight with the MGM lion and his crash near Kohl's Ranch. I worked with Martin Jensen for seventeen years at McDonnell Douglas in Santa Monica and Long Beach. He is eighty-six years old and still active in aircraft. Some of his co-workers did not believe his lion story. Your article was a vindication. I sent copies to the doubters. Thank you.

Arthur A. Brainard
Green Valley, Arizona

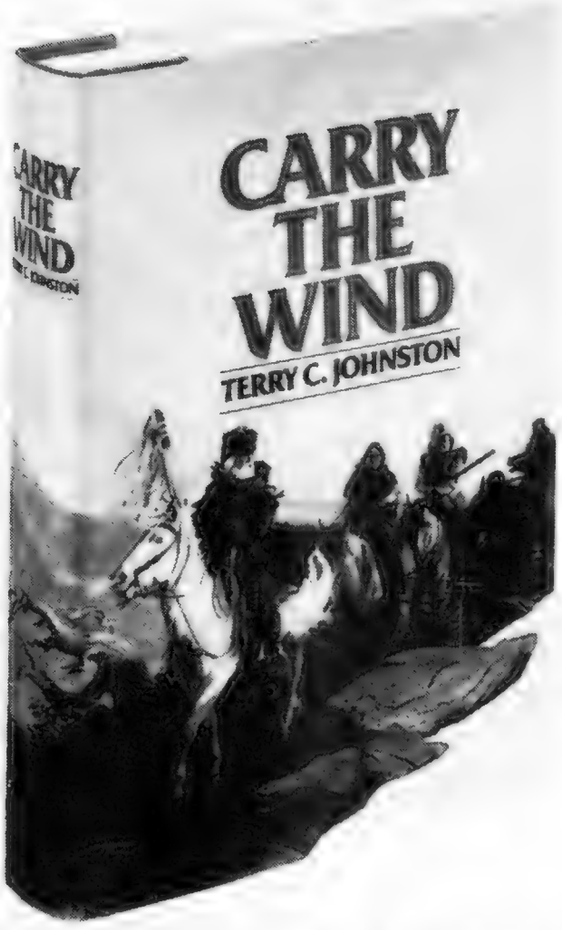
I very much enjoy AMERICAN WEST and have just read the October 1987 issue. In "John Clymer Paints the American West" on page fifteen, John Diffily says, "And so the Clymers came to Teton Village, Jackson Hole, Wyoming, where John paints in a studio whose one glass wall gives him a view of a 14,000-foot, snow-capped mountain."

The window must face south and have a hell of a good telescope in front of it with which to view Colorado's high peaks. The elevation of Gannett Peak, the highest point in Wyoming, is 13,804 feet. Wyoming has fine mountains. Why stretch the truth for 196 feet?

M. W. Cummings
Davis, California

AMERICAN WEST welcomes letters from its readers. Letters may be cut for reasons of space, without altering their meaning. Please address: Letters to the Editor, AMERICAN WEST, 7000 E. Tanque Verde Rd., Suite 30, Tucson, AZ 85715.

For those who love the mountains...



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—LIBRARY JOURNAL

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—TOPEKA CAPITAL JOURNAL

"History buffs, armchair adventurers, anyone at all who enjoys a plumb good book will be captivated by this tale of the early fur trade and the fascinating characters known today as mountain men.... The book is an absolute must for those who have an interest in the mountain man.... Johnston carries you to an exciting climax that would blow the mind of a mystery writer."

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WESTERN LOOKOUT

COURTESY FRIENDS OF THE COLORADO TRAIL

Denver to Durango: Colorado Trail Completed

Fifteen years of hard work have paid off for the Friends of the Colorado Trail, who successfully completed the last of 450 miles of hiking trail running from Denver to Durango this past September. Passing near Leadville, Buena Vista, and Silverton on its route south, the Colorado Trail has been built entirely by volunteer crews working under Forest Service supervision during the summers since 1973. Funds from the Colorado Trail Foundation, the Colorado Mountain Club, and the Friends of the Colorado Trail have financed the project, along with support from the Colorado Department of Natural Resources and the U.S. Forest Service.

The trail crosses the Continental Divide a dozen times as it traverses gorgeous mountain scenery at about 9,000 feet most of the way. Designed for family recreation, the trail allows easy access to towns along the way for purchasing provisions. Hikers view pristine forests as well as areas where mining, logging, and grazing have occurred. According to coordinator Gudy Gaskill, a topographical map and guidebook are due out in July 1988.

Work on the trail will continue for the next five years as new ground is broken for sections that are now on jeep or logging roads. Crews work four days out of the week, with the remaining three set aside for free time. Able-bodied persons interested in volunteering for next summer may contact Friends of the Colorado Trail, 548 Pine Song Trail, Golden, Colorado 80401.

Announcing An Important Historical Event

In 1984 America celebrated the 150th Anniversary of the "Great Fur Trade Rendezvous of 1833-1834" an event which history remembers as the Golden Days of the West!

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Among them were the Americans, Jim Bridger, Kit Carson, Tom Fitzpatrick and other soon-to-be famous men, some curious and solitaire, others flamboyant and boisterous, but all engaging in the serious business of Fur Trading.

Shown Actual Size, each Coin features deep-relief images of an American Indian and Mountain Man silhouetted by a Rendezvous scene and a background of mountains, sky and plains.

Although there was much wild-free activity and spouting camaraderie, most were overwhelmed by the signs that this would surely be the beginning of the end. For, that unique period in history was a time when white men and Indians lived together in peace and harmony, but inevitably would be torn apart by Manifest Destiny.

It was unquestionably one of the greatest events in the history of the West, one which will not be forgotten in the annals of time. For in fact, the Great Rendezvous of 1833 and 1834 were events which foretold the opening of the West, gracing America with its befitting title, The Land of Opportunity.

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WESTERN LOOKOUT

Medal of Honor 101 years later. Congressman Jim Kolbe (R-Arizona) introduced a resolution in Congress last summer to bestow the Medal of Honor on the man who actually persuaded Chiricahua Apache leader Geronimo to surrender in 1886. Lieutenant Charles B. Gatewood accomplished the feat by entering Geronimo's camp in the Sierra Madre Mountains of Sonora, Mexico, with the aid of two Apache scouts employed by the Army. According to Robert Johnson, Kolbe's press secretary in Tucson, Arizona, Gatewood's commanding officer, General Nelson A. Miles, took all the credit. Miles did meet Geronimo at his surrender in Skeleton Canyon, Arizona, but only through Gatewood's heroic efforts. Evidence of Gatewood's bravery presented by Arizona historian Dan L. Thrapp prompted Kolbe to introduce the resolution, which should be decided upon by Congress sometime in January.

New shine on the Golden Rule. A California public relations firm, Imagebank, has launched a campaign that encourages people to follow the "Golden Rule." Interpreting the rule as "do unto others as you would have them do unto you," Imagebank plans to rely primarily on public service advertising to get their point across, as well as marketing clothing and other merchandise bearing a Golden Rule logo. Stuart Greenbaum was inspired to create the campaign when he heard a Los Angeles comedian crack a black-humor joke about freeway drivers: "Never use your blinker, that just tips them off!" Though the campaign has the support of public figures such as Los Angeles Police Chief Daryl Gates, the biggest stumbling block has been convincing people that the campaign is a serious effort. Imagebank has ten years' experience promoting social causes.

Noted mystery writer Tony Hillerman received a special honor from the Navajo Nation this past September for his sensitive, accurate depictions of Navajo people in his novels set on the Navajo Reservation. The Navajos bestowed their first "Special Friend to the Dineh" award upon Hillerman, whose books feature Navajo police detectives solving mysteries through their knowledge of Navajo rituals, customs, and beliefs. ("Dineh" is the Navajo name of the tribe.) Hillerman's latest Navajo mystery is *Skinwalkers*. [See Tony Hillerman's "Enchanted New Mexico Is One of Ours," AMERICAN WEST June 1987.]

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WILD SKIERS THE WILDEST

Daredevils on the slopes and off

HEAT UP WEST'S SKI TOWNS

by Seth Masia

© TOM LIPPERT

ONE WINTER DAY IN 1968, DAREDEVIL SKIER Rick Sylvester peered over the edge of the cliff wall that overhangs the tram terminal at Squaw Valley. The cliff rises over 1,000 feet from the valley floor, the top 500 feet essentially vertical.

Sylvester thought he could ski it.

The rocks under the tram cable are of heavily weathered, degraded granite, rounded by the Sierra wind and rain to look like huddled sandstone pilgrims. In crevices between those monumental stone figures, slender patches of snow are sheltered from wind and sun. Watching the cliff face daily as he rode the tram, Sylvester had picked out one narrow slot that seemed to drop continuously for the entire distance.

Climbing over the cliff top, Sylvester squeezed through a narrow space and found himself at the top of his slot. It was three to four feet wide — not broad enough to stand on while wearing seven-foot skis. Once he started, he'd have to ski straight down, making only very shallow turns and accelerating like a dropped rock.

And that's exactly what Sylvester did.

He's made other spectacular leaps on skis — off El Capitan in Yosemite, wearing a parachute, and off Mount Asgard on Baffin Island for the film *On Her Majesty's Secret Service*. Film records of those jumps exist. But I wish I had a film of his run down Sylvester's Slot.

Rick Sylvester is a professional wildman, making a living doing stunts no one else has thought of. Ski resorts like Squaw Valley tend to produce people like him. Every Western town has a wild history. What makes ski towns different is that they stay wild. Law and order, statehood, paved roads, and timeshares may spell Civilization on the plains, but in the snowy mountains they just make it easier to throw a party.

The towns that best live up to this reputation are Truckee/Squaw Valley, California; Ketchum/Sun Valley, Idaho; and Aspen, Colorado. Rowdy during the boom days of railroad building, cattle drives, and silver mining, these settlements faded nearly to ghost towns before skiers found them and turned them rowdy again.

The oldest of the three is Truckee, in California. The site was bound to be a busy one, because it sat astride the only pass in the northern Sierra that could be negotiated by wagons. In 1844 the Paiute chief Winnemucca guided the Stevens party up the course of a river running out of the mountains. Just before making the final push over the granite cliffs of the pass, they rested in the sheltered basin that would one day be the town site.

While thousands of fortune seekers climbed over the pass en route to California's goldfields, Truckee didn't boom until the railroad was built. By 1866, hundreds of railroad workers were camped in the basin, laying track eastward. Truckee became a little metropolis, population 4000. The big employers in town were the Central Pacific Railroad and fourteen big lumber mills. Their workers supported another booming industry, the red light district. Centered on the alley behind Front Street, it ran wide open twenty-four hours a day. The town boasted no fewer than thirty bars. "A citizen can get to sleep at night," the local paper reported, "by listening to the

click of money on the faro tables and the mellifluous strains of numerous musical instruments in the various saloons." Gunplay was common. Some of the more righteous citizens formed a vigilance committee, the "601." This hooded band enforced a ragged sort of law in town for decades, beginning in early 1873. In general the 601 was as bloodthirsty as its quarry, with occasional unhappy results.

SKIING HAD BEEN A POPULAR RECREATION IN THE Sierra ever since Norwegian sailors jumped ship to join the gold rush, so Truckee knew all about the sport. But it took on economic importance in February of 1909 when a dozen locals set up the Sierra Skiing Club. The town started a Winter Carnival that year, and tourists rode trains up from San Francisco to take part. Within a few years, the Carnival drew almost 2000 people each winter, to watch ski-jumping competitions, go on sleigh rides, and ride toboggans. Warming up was no problem as there were still some thirty bars in town.

Truckee may be the site of the first ski lift. It was actually built as a steam-powered uphill tow to get toboggans to the top of the slide, but some of the hotshot locals began grabbing onto it to ski up. Today there are 80 ski lifts within 12 miles of downtown Truckee, 110 lifts within 20 miles, 142 lifts within 50 miles. Measured by sheer uphill capacity, that puts this tiny town in a league with Salt Lake City or Denver.

Some twelve miles from Truckee is the hub of this lift network, Squaw Valley, where construction began in 1948. In those days, Squaw Valley was a reckless place that attracted reckless skiers. It didn't have the raw vertical extent of the new ski areas getting started in the Rockies, but it had the steepest skiing in America, and still does. Squaw Valley skiers were and are famous for jumping off the Palisades, the band of 100-foot cliffs that forms the crown of Squaw Peak. KT-22, a smaller mountain close to the base area, scares the bejasus out of most skiers. It is precipitous on every side, and especially frightening because the lift to its summit rises over The Fingers, a group of vertical slashes through a cliff that permit crazy people to slide straight down in turn-free, accelerating splendor beneath the cheers of admiring chair riders.

Developer Alec Cushing built the lifts fast and by a miracle was able to bring the 1960 Winter Olympics to Squaw Valley. That event did more than anything to popularize skiing in North America. In 1960 the United States had fewer than 500,000 skiers. By 1973 over four million people skied regularly. The completion of Interstate 80 over Donner Pass and through Truckee brought every adventure-loving Bay area and Sacramento kid into the basin, hungry to try skiing.

The early lifts at Squaw were built with great dispatch, sometimes without checking avalanche paths first. Many of those lifts were destroyed by avalanches, and all of them acquired a reputation for being as dangerous as the steep terrain they served. Later, all the Squaw Valley lifts were replaced with more carefully engineered equipment, but in the meantime a generation of Squaw Valley skiers grew up expecting to take risks as a matter of course.

Steve McKinney © TOM LIPPERT

There was tiny Jimmie Heuga. Son of a Basque immigrant, Heuga leaped off and skied down every cliff at Squaw before he was twelve. At sixteen he beat every member of the 1960 U.S. Ski Team at the Olympic tryouts but was rejected as too young. In 1964 at Innsbruck, he was, with Billy Kidd, one of the first American men ever to win an Olympic medal.

There was Dick Dorworth, a Reno native and member of the U.S. Ski Team. While training at Portillo, Chile, during the summer of 1963, he decided on the spur of the moment to set the world speed record on skis. Dorworth went 100 mph.

There was Steve McKinney. After dropping off the U.S. Ski Team, McKinney tried rock climbing and broke his back in a fall. While recovering, he determined to break Dorworth's speed record and every other record. In 1974 McKinney became the fastest man on skis at Cervinia, Italy. Then at Portillo, Chile, in 1979, he became the first person to ski 200 kilometers per hour, equal to 124 mph. In 1986 McKinney flew a hang glider off Mount Everest. He was back in 1987 setting a new world speed record on skis at 130 mph at Les Arcs, France — a record that stood for only one day.

There was Steve's sister Tamara McKinney. Tamara stuck with the U.S. Ski Team and became the first American to win a World Cup championship.

There were Wayne Poulsen's kids, all ski team members, and Eva Twardokens, world championship medalist, and Melissa Dimino, first woman to go 120 mph on skis. And beyond the racers, there are the Squaw Valley regulars. They are still the hairiest, jumpingest skiers around.

On the lonely edge of the Palisades at the tip of Squaw Peak, some 8900 feet in altitude, Tom Day prepares to charge down the perpendicular terrain. In the distance lies beautiful Lake Tahoe.

Jimmie Heuga — A.P. WIDE WORLD PHOTOS

Rick Sylvester — © TOM LIPPERT

Dick Dorworth — © TOM LIPPERT

Every year thousands of skiers start the season by watching the new Warren Miller ski film. A former Sun Valley ski bum, Miller has made a new film every year for the past thirty-eight years, always featuring wild jumps and heart-stopping supersteep skiing. For years, Miller has come to Squaw Valley to hire the athletes he films. Scott Schmidt, Tom Day, Robby Huntoon, Mike Slattery — if you see a skier in a Warren Miller film, he probably hangs out at Squaw Valley.

Between Truckee and Squaw, there are still some thirty bars nearby. The place still parties. Squaw Valley can fill up with 13,000 skiers on a weekend, each one bent on self-destruction either on the mountain or in the bars.

The red light district is long gone. The 601 no longer patrols the streets. But Truckee is as lively as it was in 1874 and a great deal healthier.

KETCHUM, IDAHO, WAS A QUIET PLACE. IT never was a crossroads. The Wood River Valley was a kind of backwater, where the farmland ran up to meet the Sawtooth Mountains. Years ago, miners worked the mountains with unspectacular results. By the thirties, ranchers ran cattle in the valley, while sheepmen summered their flocks in the mountains. In the winter, locals gambled in Ketchum's little casinos — there wasn't much else to do. Annually, cattlemen and sheepmen ran their animals down to the Union Pacific spur and shipped them to market. Like the citizens of Truckee, the people of Ketchum knew about skis. Until the railroad arrived, their mail was brought in by skiers. Skiing was just a normal form of winter transportation.

In January of 1936 a foreigner arrived at the railhead and began asking questions about the snow. Union Pacific accounts said that the company spent more money moving snow off the tracks here than on any other branch line. Count Felix Schaffgotsch liked that, and he liked the broad open valley surrounded by wonderful peaks. He was there to find a place where the railroad could build a luxury hotel for winter sports, a place rich people would ride trains to.

The idea of a resort built just for skiing was unique, and the notion of attracting rich people to a cold, snowbound jerkwater town seemed a bit unreal to a lot of people during the Depression. It certainly seemed unreal to Steve Hannagan, the manic New York publicist hired to sell the place. Hannagan took one look at the "godforsaken field of snow" and dubbed it Sun Valley. He designed an ad campaign featuring sweaty, bare-chested young athletes on skis.

Sunny it may have been, but the place was cold. The railroad located its million dollar hotel on the biggest pile of cattle manure it could find in the valley, reasoning that the animals would congregate at the warmest spot. An engineer named Jim Curran designed the world's first chairlift, patterned after cableways used in South America for transporting bananas. A cadre of handsome young Austrian ski instructors was hired.

When the Sun Valley Lodge opened in December of 1936, Hannagan dragged a bunch of his Hollywood cronies up to Idaho, and soon the place was the glamorous winter rendezvous for America's most glamorous people. Hannagan's assistant Dorice Taylor listed some of the regulars: "Year after year came Gary Cooper, Jimmy Stewart, Ray Milland, Norma Shearer, Ann Sothern, Ingrid Bergman, Clark Gable, Dick Powell, June Allyson, Van Johnson, Rosalind Russell, Loretta Young." (See Dorice Taylor, *Sun Valley* from Sun Valley Books, Box 1688, Sun Valley, Idaho 83353.) They brought sophisticated mores with them to this sleepy valley. More than one great Hollywood lady liked to call up the ski school director each week and have him send a new boy up to her room.

A.P. WIDE WORLD PHOTOS

The locals didn't mind. Backwater Ketchum was inhabited by a species of frontier holdout, backwoods characters who liked their booze and gambling and were suspicious of the puritanism creeping northward from Mormon Utah. They regarded the wealthy outsider not as an interloper but as a combination of moral ally and meal ticket.

MOUNT BALDY AT SUN VALLEY WAS THE first great American ski hill, and it remains the favorite of most veteran skiers. That's because the trails are long, wide, steep, and absolutely consistent. A good skier can establish a long, rhythmic progression of turns and keep up a 40 mph pace for miles. It's exhilarating. Every Sun Valley skier loves speed.

It's always been that way. Baldy used to be famous for the Diamond Sun Race, a wide-open downhill dash from the summit to the bottom of Cold Springs, with no control gates. Anyone could enter. Warren Miller, who arrived in Sun Valley in 1948 and lived in a trailer at the parking lot, recalls that any-

(Opposite) ***"Mad Dog" Buek, a legend at Sun Valley, practiced on a slalom run in Switzerland during January of 1952, training for the Oslo Olympics.*** **(Above)** ***Three skiers enjoy the powder on one of Sun Valley's beautiful slopes.***

COURTESY SUN VALLEY CO

one could take the steep course almost flat out. "The skis were wood, and damn slow," he says, "and our wool pants flapped in the wind. You could stand up anywhere and slow right down to 45 mph. So you used to be able to go straight down the ridge and take the high line through Rock Garden. If you tried that today on fast skis you'd hit the roads going 80 mph and die."

But there are still flat-out skiers on Baldy, crazed speed freaks for whom life begins at 40 mph. Lane Parrish grew up there and has competed for speed records. Early on a weekday morning, he'll take his 240cm speed skis to the summit, put on a helmet, and point himself straight down Warm Springs. "In a tuck you hit about 100 mph about a third of the way down," he says. "You need to be careful when you hit the roads near the lift intersection. But near the bottom it flattens out, and you're only going about 85 mph. You can just turn and stop at the bridge across the creek."

The craziest speed freak of them all was Dick Buek. Buek moved in next door to Miller's trailer in the spring of '48. "He didn't have a trailer himself," Miller says. "He built an igloo by piling snow on top of 2 x 12 planks. When the snow melted, he was living in dirt."

Buek quickly achieved glory. As a racer, "Mad Dog" Buek either won or crashed badly enough to hurt. He jumped over anything jumpable and would think about landing only when airborne. Hurt more often than not, he had an incredible capacity to ski injured. After a motorcycle accident, he won the National Downhill Championship in Aspen in 1954 with his leg in a cast. After that crash, he could never again straighten his left leg and walked like Richard III. In 1955 he was second in the Olympic slalom trials, skiing with a busted binding. Then he broke his back skiing. At Sun Valley in 1956 he ran the Harriman Cup downhill in a body cast. Buek died in his Piper Cub in 1957 and is a sort of patron saint of Sun Valley skiers.

Because Baldy encourages speed-freak behavior, the mountain creates legends like Buek. Longtime skiers relate to legends, to great mountains, and to speed, and Ketchum is therefore the number one old ski racers' community. On any given day, if you look sharp, you'll spot ex-Olympians skiing here, because here is where they live or play. Look for Gretchen Fraser, Judy Nagel, Chuck Ferries, Christin Cooper, Pete and Suzy Patterson.

Downtown Ketchum, like downtown Truckee, hasn't changed much. No one gambles at the Casino Bar, but the place hasn't been redecorated since they did gamble there. They still serve great steaks at the Pioneer. The important thing is that Ketchum is the great skier's party town. Locals know how to throw a great bash. There's an annual Prom. Get tickets, dress up and go — and do all the things you didn't have the guts to do at your high school prom, with the entire winter population of Ketchum egging you on. A few years back, Saint Patrick's Day celebrations at The Ram Bar got so rambunctious and reprehensible that the new owner of Sun Valley, a religious man, threatened to close down every bar on his property. Fortunately, two-thirds of the bars in town belonged to other folks.

COURTESY SNOWMASS RESORT ASSN

(Above) ***Spring fun at Snowmass includes "Banana Days" hijinks.*** **(Opposite)** ***Gondolas climb Aspen Mountain carrying skiers from the old-sophisticated mining town to the glories of Colorado snow and a Rocky Mountain high.***

ASPEN. THE CLASSIC ROCKY MOUNTAIN MINING town, got seriously rolling around 1879, under the name Ute City. The silver lodes paid off big. By 1881 Aspen was an incorporated city (by contrast, Truckee is still unincorporated) of several thousand endangered souls. They worked in the railroad freightyards, in the outlying mining camps of the mountains south of town, and at the usual assortment of sawmills in the mountains north of town. Numerous mine tunnels honeycombed the hills. But when silver was demonetized in 1893, the boom ended. Over the next half century, Aspen slowly wound down. Unlike Truckee, it had no transcontinental strategic importance. The main rail and road routes ran fifty miles away, through Glenwood Canyon. No one had any pressing reason to go to, or stay in Aspen. The only illustrious personality it produced was young Harold Ross, who settled in New York after World War I and founded *The New Yorker*.

PHOTO BY DAVID HISER. COURTESY ASPEN SKIING CO.

But Aspen indisputably had snow and mountains, and by 1936 skiers were looking around. Billy Fiske built a lodge at Redstone, about fifty miles out of town, to attract skiers. The Swiss avalanche expert André Roch cut a ski trail on Aspen Mountain, just south of town. Skiers had to hike up to use the trail, but the following winter a weird cable-towed sledge was installed to haul skiers to the top. Ted Ryan surveyed Mount Hayden, a few miles further south, as a potential rival to Sun Valley.

World War II brought several thousand skiers and future skiers to the area as members of the Tenth Mountain Division, which trained at nearby Camp Hale for two years before helping to run the Nazis out of northern Italy. Bloodied, the men of the division returned to Colorado. Corporal Friedl Pfeiffer, still recovering from wounds, went straight to Aspen and persuaded packaging executive Walter Paepcke to put up the money for chairlifts, made partly from old mining trams. By December of 1946 they were in business, staffed largely by troopers from the Tenth.

What put Aspen on the map was the World Championships, held in North America in 1950 because none of the European resorts was sufficiently recovered from the war. The Italian Zeno Colo, a world speed record holder, won most of the men's events decisively. The Europeans loved Aspen. The snow was lighter and drier than anything they'd seen at home, the mountain offered an exciting mix of fast cruising trails and heart-stopping steeps, and land was cheap. A lot of them never made it back home. Aspen quickly evolved into a cosmopolitan place. Skiers came in from around the world. French, German, and Italian were spoken on the streets.

In the 1960s, during the Age of Aquarius, Aspen regained its wild-and-wooly reputation, with plenty of help from the national media. Caught up in the use of recreational pharmaceuticals, many Aspenites assumed that any quantity less than about 200 pounds of baled marijuana would be viewed as a personal stash and would not be cause for arrest. For the most part, the local cops acceded to this view. Wealthy skiers and investors flew their Learjets to the Aspen airport, bringing expensive habits with them. It wasn't just drugs, though.

FOR A TIME IN THE MID-1970S THE NATIONAL press supplied minute and sensational reports on several murders committed in the area. The serial killer Ted Bundy was finally jailed in Aspen (he escaped twice from the town jail). Actress Claudine Longet shot to death her lover, ski racer Spider Sabich. Sabich was a local hero, the ultimate independent jock. Allergic to coaching, he "retired" from the U.S. Ski Team and became the first great professional ski racer, beating the likes of Jean-Claude Killy regularly. He symbolized the New Aspen.

In the meantime, the town had replaced Sun Valley as the winter gathering place for show business types. The most aggressively visible were Jill St. John and John Denver. With his hit songs about the Colorado mountains, Denver has made living in Aspen a kind of career in itself.

Today there are four separate ski mountains in Aspen; together they make up the most concentrated ski complex in

COURTESY BOB BEATTIE

WHEN YOU GO

All three resorts in this article are world-class ski areas, with terrain for skiers of all abilities, and with ski schools.

Squaw Valley USA is in the California high Sierra, 200 miles east of San Francisco via Interstate 80 and Highway 89. From Reno's international airport, Squaw is less than an hour's drive: take I-80 west to the intersection with Highway 89 at Truckee, turn south on 89, and drive 12 miles to Squaw. The ski season at Squaw Valley is from mid-November to the beginning of May. Squaw offers a wide range of convenient and economical packages with a variety of accommodations. Write to: Squaw Valley USA, Central Reservations, Olympic Valley, CA 95730. Or call for reservations from the continental U.S. 1-800-824-7954; in California call 1-800-545-4350.

Sun Valley is located in south-central Idaho in the Sawtooth Range of the Rocky Mountains, 80 miles north of Twin Falls on Highway 75. Major carriers fly into Boise, Twin Falls, and Salt Lake City. Ketchum/Sun Valley is served by Horizon Airlines, buses, and limousines. Ski season is from the last part of November to the first part of May. Many different packages and accommodations are available in the area. Write to Sun Valley Company, Sun Valley, ID 83353 or call for reservations at 1-800-635-8261; in Idaho call 1-800-632-4104.

Aspen/Snowmass is located on the Roaring Fork River in the Sawatch Range of the Rocky Mountains, about 200 miles southwest of Denver and 130 miles northeast of Grand Junction, Colorado. Aspen and Snowmass are 12 miles apart, with the airport halfway between. Major carriers fly into Denver's international airport, and feeder lines provide numerous flights to Aspen. If you drive from Denver, take Interstate 70 west through the Rockies to Glenwood Springs, then Highway 82 southeast to Aspen. Ski season is from the last part of November to the first part of April. A wide range of packages and accommodations is available. For reservations write to: Aspen/Snowmass, Dept. M, P.O. Box 22, Aspen, Colorado 81612. Or call: for Aspen reservations 1-800-262-7736, ext. 6; for Snowmass reservations 1-800-332-3245, ext. 6.

PHOTO BY GRAFTON SMITH. COURTESY ASPEN SKIING CO.

(Left) ***Famed professional ski racer Spider Sabich is remembered fondly by Aspenites. The Spider Sabich Race Center has been dedicated in Snowmass, to recognize his influence on the training of young ski racers.*** **(Right)** ***Aspen slopes challenge skiers in a scene of exhilarating beauty.***

North America. Aspen Mountain, which rises directly from the center of town, is the place to be seen if you aspire to glamour or greatness. The trails here follow steep ridges and deep gullies that once were home to mining camps. One of those ridges — Bell Mountain — is famous for wonderful powder-runs through the trees. Down another ridge stretches Rosie's Run, a marvelous downhill racecourse and site of the annual Aspen Winternational World Cup downhill.

On the edge of town sits Aspen Highlands, which follows another sharp ridgeline high into the clouds below Highlands Bowl. There are plenty of broad intermediate cruising runs at Highlands, and its Steeplechase area is one of the steepest, legal, skiing pitches in Colorado. (A major problem at Aspen is outlaw skiing — people skiing illegally in unpatrolled and avalanche-prone out-of-bounds areas.) Just a bit farther downvalley is Buttermilk, Aspen's beginner area, with its "backside" Tiehack, for intermediates.

Twenty miles down the road is Snowmass, itself one of the largest lift networks in the country, stretched across three separate mountains all interlinked down below. Snowmass offers one wide snowfield after another, along with some scary chutes in the Hanging Valley area.

So, the skiing in Aspen is widely varied. While Squaw is famous for its steep terrain and Sun Valley for speed, Aspen draws veteran skiers primarily for that wonderful Colorado-high mountain snow — for powder so dry you can breathe it, so light that it boils up over your chest and floats in the bright morning air like an explosion of prisms. There's nothing else like it.

Where beginners can ski

On the face of it, you wouldn't expect to find much for beginners at the three wildest ski towns of all. But Squaw Valley, Sun Valley, and Aspen have taken special pains to be friendly to new skiers, and they do in fact offer very good beginner programs.

Squaw Valley's High Camp lodge — the top of its tram — perches on the edge of a broad plateau, gently pitched toward the sun and perfect for teaching beginners to ski. There are three lifts on this meadow, and this is where the ski school meets. Because High Camp sits at 8200 feet elevation, beginners have good snow coverage all winter long, even in those snow-drought years (like the 1986–87 season) when other Lake Tahoe resorts teach beginners on lake-level rocks and mud.

Sun Valley has had a great beginner mountain since the place was first established in 1936. Dollar Mountain opened before the Big Hill, Mount Baldy, was developed. A round and treeless butte rising from the center of the valley, Dollar Mountain is a wonderful place for beginners — other than the lift towers and the instructor, there's nothing to run into.

And Aspen, of course, built a whole separate complex for beginners at Buttermilk Mountain. Aspen Highlands offers some beginner terrain, as does Snowmass, but Buttermilk is operated almost exclusively for new skiers. The instructors there are specialists. If you can't learn to ski at Buttermilk, perhaps you're a born trout fisherman.

Seth Masia *teaches skiing at Squaw Valley. His latest book is* Total Skiing *from G.P. Putnam (1987).*

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FOOD & DRINK

Blue Corn Blini at Denver's Rattlesnake Club

PHOTOS COURTESY HPBOOKS

The dishes prepared by Jimmy Schmidt, chef at The Rattlesnake Club in Denver, are as vibrant and exciting as the artworks by Jasper Johns and David Hockney on the walls. Although soft-spoken and even more boyish in appearance than his thirty-two years, Chef Schmidt is considered by his colleagues to be one of the most influential forces on American food today. He has been heralded by restaurant critics, and The Rattlesnake Club (open to the public) catapulted into prominence virtually months after it opened in 1986. Schmidt's partner in the venture is Los Angeles restaurateur Michael McCarty.

Chef Schmidt was raised on a farm in Champaign, Illinois, where he says he used to listen for the corn growing in the stillness of the night. He studied electrical engineering at the University of Illinois, and ventured into cooking purely by accident.

During a summer break in France in 1974, he studied both cooking and wine in Avignon, and it was there that he met Madeleine Kamman, who has been a force in his career. Rather than returning to engineering, he graduated from Kamman's Modern Gourmet cooking school in Boston, then worked in her Detroit restaurant, Chez la Mere Madeleine, before assuming the position as chef, and then limited partner.

"There are no native dishes in Colorado, and what I'm doing is a regional style of cooking," he says. He is fond of blue corn tortillas, which he brings in from New Mexico, for the color and texture they impart. He uses flour as the basis for his Blini with Smoked Salmon, a dish given life with a confetti of chopped chilies sprinkled over a carefully composed rosette of fish topping the *blini* (pancakes).

Blue Corn Blini with Smoked Salmon

(Serves 4)

⅜ cup milk, heated to 110°
1 tbsp. (one package) active dried yeast
2 tsp. sugar
¼ cup unbleached all-purpose flour
¼ cup blue cornmeal (yellow can be substituted)
1 egg yolk
6 tbsp. unsalted butter, at room temperature
2 egg whites
¼ tsp. cream of tartar
¾ cup sour cream
¼ cup mild goat cheese, softened to room temperature and crumbled
1 jalapeño chili, roasted, peeled, seeded, and diced
¼ tsp. freshly ground white pepper
Juice of ½ lime
¼ cup red bell pepper, roasted, peeled, seeded, and finely diced
¼ cup yellow bell pepper, roasted, peeled, seeded, and finely diced, or substitute an additional ¼ cup of red
¼ cup finely diced red onion
2 tbsp. chopped fresh cilantro
2 tbsp. chopped fresh chives
½ pound smoked salmon, thinly sliced

In a medium bowl, combine the milk, yeast, and sugar. Stir the mixture well and allow it to develop at room temperature until foamy, about 10 to 15 minutes. Whisk in the flour and blue cornmeal, mixing until no lumps remain. Set aside.

Whip the egg yolk and 2 tbsp. of the butter together with an electric beater until the mixture is light and fluffy. Add the yeast mixture and continue to beat until the batter does not cling to the beaters, about 10 minutes.

In another bowl, whip the egg whites with an electric beater until foamy. Add the cream of tartar and then beat on high speed until the egg whites are stiff and hold a firm peak. Fold the egg whites gently into the blue corn batter and then set the batter aside, keeping it at room temperature.

In a small bowl, mix the sour cream, goat cheese, jalapeño chili, lime juice, and white pepper. Refrigerate the sauce until ready to serve.

Divide the remaining 4 tbsp. of butter into equal parts. Melt one piece in a 6-inch skillet over medium-high heat. When the butter foam begins to subside, add one-fourth of the batter and fry the blini until golden, about 2 minutes. Turn and cook for an additional 2 minutes. Transfer the blini to a plate with a spatula and keep warm in a 150° oven while making the remaining blini.

To serve, sprinkle each blini with the red and yellow peppers, onion, cilantro, and chives. Form the smoked salmon into a rose-shaped cup by rolling it into a spiral and place it in the center of each blini. Fill the rose with the sour cream sauce and serve immediately.

Note: The sauce is actually better if made a day in advance, since the flavors then have time to meld. The blini batter can be made a few hours in advance; however, they should be fried just prior to serving.

Excerpted from Southwest Tastes *by Ellen Brown. Published by HPBooks, October 1987. P.O. Box 5367, Tucson, AZ 85703. All rights reserved.*

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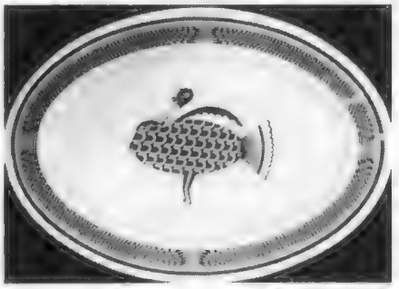


Introduced on the luxurious 1936 Super Chief, this striking service is based on designs of the ancient Mimbres Indians of the American Southwest. The ware depicts a menagerie of stylized animals with geometric borders in the same burgundy, gray and white colors of the originals. Nostalgia Station has been exclusively authorized by the Santa Fe Railway to reproduce this historic ware. The 15½" Turkey Platter (shown) is $58 postpaid. Five piece place setting—$75. *A color brochure listing all 20 pieces is $1; free with purchase.* Check or VISA/MC accepted. Order from: Nostalgia Station, 1000 Light Street, Department 842, Baltimore, Maryland 21230 (301) 837-3625.

COURTESY BROWN PALACE HOTEL

Christmas at Denver's Brown Palace Hotel

by Francis L. & Roberta B. Fugate

A few years ago a week before Christmas, we were entering the Brown Palace Hotel in Denver immediately behind a little girl and her mother. The child took one look at the towering Christmas tree in the middle of the lobby and whirled to say, "Gosh, Mommy, Santa Claus must be staying here!"

It was a perfectly natural assumption. For more than forty years Christmas decorations have been nothing short of spectacular at "The Brown," as old-time Denverites affectionately refer to their landmark hotel. Our first view was in 1946. After wartime austerity, the sight of the seven-story lobby festooned with greenery and twinkling lights left us no less agape than the little girl who thought Santa Claus must be a guest.

Christmas decorations are usually in place within the first ten days of December. They remain through the National Western Stock Show which is held in mid-January for a period of about ten days — January 13–24, 1988. Since 1973, beginning two weeks before Christmas, local school choirs have given daily performances of holiday music at the Brown, Monday through Friday. Knowledgeable Denverites schedule Christmas shopping with a luncheon stop there to hear the young voices.

Christmas has been celebrated in the dining rooms of the Brown Palace since 1892, the year the hotel opened. The first menu has been lost, but a yellowed copy of the 1893 Christmas menu escaped destruction. The meal began with a variety of appetizers including Blue Point oysters. For an entrée one could order roast wild turkey stuffed with chestnuts or suckling pig and baked apples. For the delicate appetite there was broiled plover on toast, game pie, or boned chicken with jelly. All of this was washed down with "Punch, au Parfait d'Amour."

Today, one can dine at any of The Brown's restaurants — Ellyngton's, the Palace Arms, the Ship Tavern, or the Brown Palace Club — almost as sumptuously, but with less cholesterol, every day of the week. We particularly enjoy afternoon tea, served in the lobby from 2:00 to 4:30 P.M. weekdays and Saturdays in the grand English style.

On our last trip we opted for exercise after tea, a walking tour of the hotel. The Brown Palace is one of the few hotels in the country to feature a full-blown walking tour, complete with a catalog to point out historical memorabilia and art objects. First on the list is a look upward in the lobby, past six floors of cast-iron balconies to the 2800 square feet of stained-glass ceiling, hailed by architects as a prime example of "daylighting" an interior space. It was necessary to replace the original, but the replacement is maintained to

this day by the fourth generation of the original creator, Clarence Watkins. The cast-iron panels around the balconies have a repetitive design. You can amuse yourself trying to find the two that were inadvertently installed upside down.

The builder of the Brown Palace was Henry C. Brown, a pioneer who had long dreamed of owning an establishment that would provide comfort to the lonely, weary traveler. A marvel of Victorian luxury when it opened, the hotel continues to fulfill Henry Brown's dream.

You are greeted by hotel employees schooled in gracious hospitality. Upon arrival in your room, you find that comfort and luxury are indeed the watchwords at The Brown. Furnishings are beautiful antiques; some suites are lit by crystal chandeliers and exhibit old silver pieces in display cabinets. In the closets you'll find wooden hangers instead of sharp plastic or limp wire. Your bathroom will feature Crabtree and Evelyn toiletries and a plush terry cloth robe to use after your bath. When you are ready to retire, you find your bed has been turned down. Close by will be a chocolate mint, along with a prayer card duplicated from one used by the hotel many years ago. Room service is available twenty-four hours a day, and you get the impression that an attendant must lurk in the hall outside each door.

The roll call of distinguished guests is endless. Teddy Roosevelt was the first president to stop by. President Dwight Eisenhower and his Denver-born wife, Mamie, lived at The Brown before moving into the White House. The Presidential Suite remains just as Mamie decorated it with postcard-size oils attributed to Ike on the wall. Queen Marie of Roumania was accorded royal treatment. The Beatles attracted a crowd of 5,000 teenagers and nearly precipitated a riot.

Like so many fine old Victorian hotels in America, the Brown Palace suffered under influence of the Art Deco period. However, that part of the past is now relegated to luxury suites on the eighth and ninth floors, as renovation has returned The Brown to its former splendor. Public areas have taken on a classic look with furnishings of the Napoleonic Revival period. Some thirty floral arrangements are changed twice a week. Bellmen are attired in black uniforms, exact duplicates, down to the gold epaulets and brass buttons, of a uniform that was found in storage.

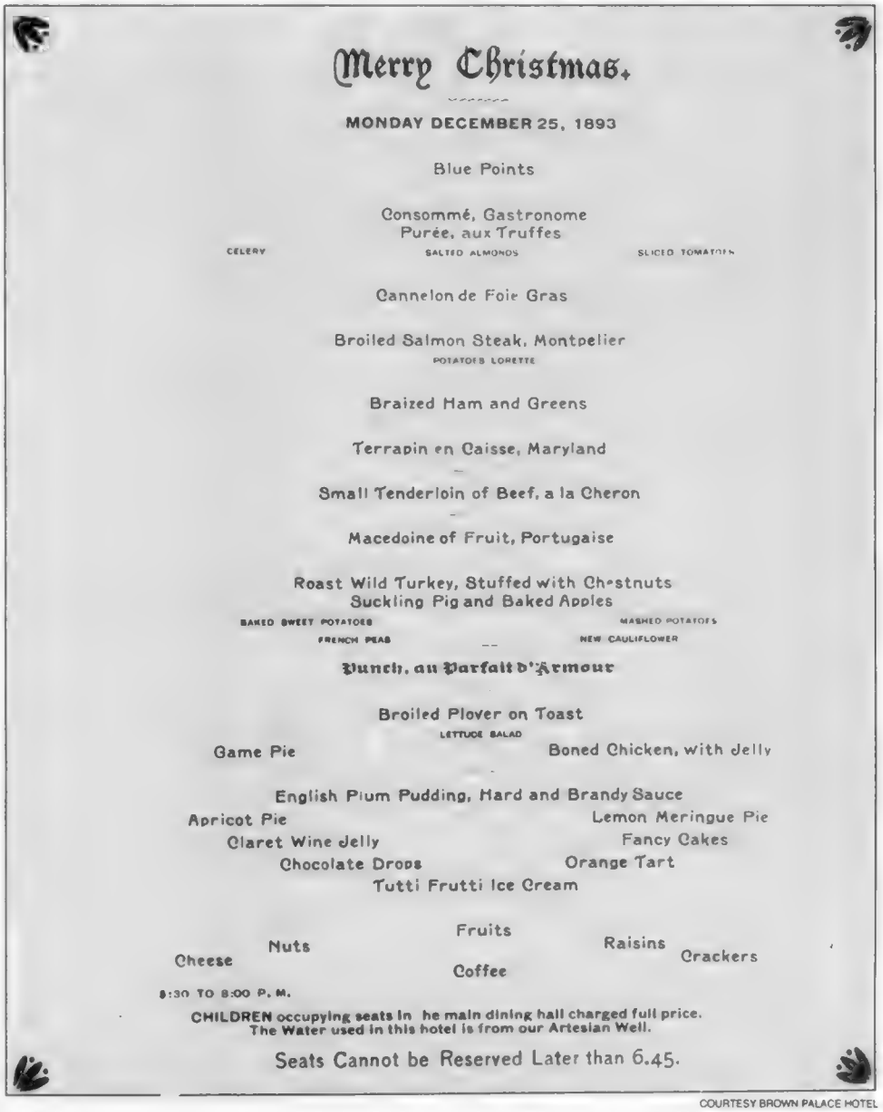
In 1959 a twenty-two-story tower addition to the Brown Palace was opened, coinciding with Denver's centennial celebration. However, this ultramodern addition does not intrude upon the historical ambience of the old Brown Palace. It operates as a separate entity, The Denver Inn.

When we go back to Denver a week before Christmas to see the 1987 edition of The Brown's Christmas decorations, we will have nothing to do with the modernism of The Denver Inn. We will go directly into that dazzling onyx-lined lobby of the old Brown and look up at the glittering display in the atrium because — as that little girl said — Santa Claus surely must stay there.

The Brown Palace is located at 321 Seventeenth Street, Denver, Colorado 80202, in the heart of Denver's downtown financial and shopping district. The symphony, theatre, and the Victorian charm of Larimer Square with myriad shops are within walking distance. Telephone: (800)321-2599 or (303)297-3111.

Francis L. *and* **Roberta B. Fugate** *are enthusiastic travelers and reporters of the American West, branching out from their headquarters in El Paso, Texas.*

(Opposite) ***Following a tradition begun in the last century, the Brown Palace Hotel celebrates Christmas with elaborate decorations. The photograph of the lobby tree is from the 1950s.*** **(Below)** ***The menu from Christmas of 1893 demonstrates that the yuletide table in The Brown's dining room was an important part of the festivities.***



Merry Christmas.

MONDAY DECEMBER 25, 1893

Blue Points

Consommé, Gastronome
Purée, aux Truffes

CELERY SALTED ALMONDS SLICED TOMATOES

Cannelon de Foie Gras

Broiled Salmon Steak, Montpelier
POTATOES LORETTE

Braized Ham and Greens

Terrapin en Caisse, Maryland

Small Tenderloin of Beef, a la Cheron

Macedoine of Fruit, Portugaise

Roast Wild Turkey, Stuffed with Chestnuts
Suckling Pig and Baked Apples

BAKED SWEET POTATOES MASHED POTATOES
FRENCH PEAS NEW CAULIFLOWER

Punch, au Parfait d'Armour

Broiled Plover on Toast
LETTUCE SALAD

Game Pie Boned Chicken, with Jelly

English Plum Pudding, Hard and Brandy Sauce
Apricot Pie Lemon Meringue Pie
Claret Wine Jelly Fancy Cakes
Chocolate Drops Orange Tart
Tutti Frutti Ice Cream

Fruits
Cheese Nuts Raisins Crackers
Coffee

5:30 TO 8:00 P. M.

CHILDREN occupying seats in he main dining hall charged full price.
The Water used in this hotel is from our Artesian Well.

Seats Cannot be Reserved Later than 6.45.

COURTESY BROWN PALACE HOTEL

TRAVEL NOTES

COURTESY FOUNDATION FOR FIELD RESEARCH

ARIZONA INDIAN ARCHAEOASTRONOMY. View fascinating American Indian sun sites firsthand in the Arizona desert this winter. A nonprofit organization, the Foundation for Field Research conducts an archaeoastronomy expedition along the Gila River December 21–26, during the winter solstice.

Participants camp near the Sears Point Site, which contains petroglyphs, rock alignments with the sun, and geoglyphs, which are designs on the ground that can be seen from the air. Members of the tour assist researcher Tom Hoskinson in his study of the relationship between astronomy and rock art. The group will witness the exciting alignment of the sun with a geoglyph and a nearby mountain peak at the time of the solstice, as well as search for new alignments. Last year's team discovered a rock art alignment possibly dating back 12,000 years.

The fee for the expedition is $425 per person, which includes road transportation between Phoenix, Arizona, and the site, camping equipment, and three meals a day. For more information, contact the Foundation for Field Research, 787 South Grade Road, Alpine, California 92001-0380, (619) 445-9264.

KAYAK IN AN ISLAND PARADISE. Immerse yourself in the beautiful tropical scenery of Kauai on a Kayak Kauai expedition along the coast or down one of the island's many rivers. Kayak Kauai provides two-person inflatable kayaks along with expert instruction and knowledgeable guides. No prior kayaking experience is necessary.

The company offers a variety of tours, ranging from one-day paddles around Hanalei Bay to five-day expeditions along the Na Pali Coast on Kauai's North Shore. View exotic marine life while snorkeling in Hanalei Bay or take in gorgeous waterfalls as you kayak along the shore of Lumahai Beach. Excepting sleeping bags, all camping gear and food are provided on overnight trips, which can include mountain hikes and visits to ancient Hawaiian agricultural sites. Kayakers return overland via a shuttle, often passing through lush greenery.

Day tours range from $35 to $85 per person. Expeditions for two days or more cost $105 per person per day. Independent souls may also rent kayaks for $45 a day, which includes paddles, life preservers, a foot pump, and car racks. For more information, contact Kayak Kauai, P.O. Box 508, Hanalei, Kauai, Hawaii 96714, (808) 826-9844.

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Rates per person range from $125 for two days' hunting and one night's stay to $75 per day for four or more nights' hunting and accommodations. Breakfasts are included. For more information, contact Pheasants Galore, Box 83, Corning, Iowa 50841, (515) 322-3749.

STUDY ALASKA'S CURRENTS. Hardy ocean lovers have a chance to test their sea legs on the Alaskan Currents expedition this winter sponsored by Earthwatch, a nonprofit research organization based in Massachusetts. While staying aboard the 133-foot research vessel *Alpha Helix* in the Gulf of Alaska, trip members study the interaction between the warm Alaska Current and the chilled continental air passing over it.

The two-week trip runs November 30–December 14, departing from Anchorage, Alaska. Participants electronically monitor water temperature and salinity, track drifting buoys with the aid of satellites, and measure currents using an acoustic profiler mounted to the hull of the boat. The information will be used to try to predict weather conditions in the continental United States. Along with spectacular mountain scenery, trip members may see seals, porpoises, whales, and sea birds.

Winter seas can be quite rough in the gulf, with waves sometimes reaching thirty to fifty feet. Participants berth in two- to four-person staterooms. The $1,390 per-person cost includes all meals. For more information, contact Earthwatch Expeditions, Inc., 680 Mount Auburn Street, P.O. Box 403, Watertown, Massachusetts 02272, (617) 926-8200.

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SCRAPPY DENVER WORKS FOR THE NEXT BOOM

by Dick Kreck

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COWTOWN. THEY SAY IT BEHIND OUR BACKS. They say it to our faces. "Denver is a Cowtown." For some who live in Colorado's capital city, Cowtown is an epithet. For others it is a badge to be worn proudly with one's chin extended. Though once the darling of a footloose America and hailed as "The Queen City of the Plains," Denver has recently been reduced to an easy target for media bashing:

— The air is foul, says a national newsmagazine; on some days worse than anything Los Angeles can conjure.

— The economy is comatose. In just four years the city has gone from robust to bust. From one of the most rampaging, expansionist economic environments in the nation to a down-on-its-luck derelict, looking for handouts in the marketplace.

— The airport is regarded in some quarters as a national black eye, known mostly for its interminable flight delays and overcrowding.

So why does anyone stick around? Why are many of the town's citizens and civic leaders confident that Denver will rise again? As one who has lived in Denver for almost twenty years, I think the answer is "independence," forged by a rough Western outlook and the realization that since its founding, Denver has been on a boom-or-bust roller coaster. Since 1858 when the first gold-hunters settled at the confluence of the Platte River and Cherry Creek (marked today by the steel gridwork of a power station), the city has been an uneasy blend of civic cooperation and petulance.

No sooner had the white man come along and called the newly settled area Montana City than another group established Auraria ("A situation," said its promoters, "for beauty, health and fortitude."); another group founded St. Charles in the present-day Lower Downtown; and finally, a bunch named their plot Denver City, after General James Denver, governor of the Kansas Territory. One newcomer, commenting on the exuberance of the new town, noted in May of 1859, "Gambling is the chief feature of speculation."

As rough and tumble as the early settlement was, some hopefuls were already looking ahead. One poet, surely a candidate to join the Chamber of Commerce, inscribed, "Many men who knew poverty's curse/Were branded in fortune's quest/And swiftly and surely there rose/A city that ranks with the best." And amidst all the jumping of claims and rival real estate settlements, the voice of reason was heard. The Reverend George Fisher, credited with delivering the town's first sermon, proclaimed loudly, "Boys, when there's any good to be done, consider me in!"

Distinguished in the 1880s by the large number of saloons and houses of prostitution, by 1890 Denver had swelled to a population of 106,000, as a result of the connection in 1870 with the Union Pacific Railroad, which made Denver the transportation hub of the West.

Historian Tom Noel says that the current economic slump is not much different from those the city experienced previously. (Noel performed a great humanitarian service by surveying the city's historic watering holes in his 1982 book *Saloons of Denver*. He frequently enjoys dressing the part of an early-day Denverite.) Noel compares the Silver Crash of 1893, which turned many mining barons into paupers overnight, to the Oil Crash of 1983, which did the same for those riding the crest of oil and gas successes.

TODAY, THE CITY MAINTAINS AN AIR OF SCRAPPINESS, where no decision comes easy and the next real estate, mineral, or petroleum fortune is just around the corner. Neither adult nor child, Denver is like an awkward teenager, trying to find its niche. Like a teenaged child, it remains loved by those who can see the possibilities.

The city's current mayor, Federico Peña, who was re-elected this year by a mere 3,000 votes, has vowed "to get things done" in his second term. His three priorities are improvement of the city's economic development, expansion of the parks system (though Denver already boasts 200 parks and flower gardens), and the construction of a mass-transit line between downtown and the Denver Tech Center business park southwest of the city.

Public opinion polls repeatedly list quality of air as the city's top problem. As one who fled Los Angeles in the late 1960s, I find it discouraging to be driving back to Denver from Boulder, thirty miles to the north, and see a murky layer of mud-colored air lying over the city. The rapid transit system is designed to get cars, the area's major source of air pollution, off the road. Last winter the city instituted a program requiring the use of low-pollution alcohol fuel for automobiles.

The mayor and the city are also confronted with the job, once and for all, of building a massive new convention center and a new airport before the end of this century. These projects would do much to improve the area's economic vitality; they have been the subject of long and sometimes acrimonious discussion.

Not everyone wants to look ahead. A friend of mine who is a Colorado native longs for pre-World War II days, "the good old days" when streetcars rumbled through the streets, the population was 320,000 and the tallest downtown building was the 325-foot Daniels & Fisher Tower. "You could see all the way to the plains," he recalls wistfully.

I once worked for an editor who had come to town from Texas and who would say repeatedly, "This is what we did in Dallas." Each time my brain (ignoring the better part of valor) would cry out, "This isn't Dallas!" And it isn't Los

ENJOY GOOD-TIME DENVER

COURTESY NATIONAL WESTERN STOCK SHOW

Judging breeding cattle at the National Western Stock Show held for two weeks each January in Denver.

As Bette Davis said in *All About Eve*: "Fasten your seat belts. It's going to be a bumpy night." It's been a bumpy few years for Denver, but they can't take these away from us:

DEJA VU: To see what Denver's business community looked like during the heyday of the oil boom, step into RODNEY'S in Cherry Creek, a basement lounge where white-wine spritzers are unknown and the double martini and cigars still reign supreme.

JAZZ: Ten years ago, opening a jazz club was a license to burn money in public Now, jazz is the most popular live music in town. EL CHAPULTEPEC at 20th and Larimer, REGAS on the southeast side, and THE BAYWOLF in Cherry Creek draw large crowds that, unfortunately, sometimes spend more time talking among themselves than listening to the music.

JUST LIKE N.Y.: CITY SPIRIT CAFE on Blake Street draws artists and actors who sit and sip amid an explosion of pop art from old tiles, souvenirs, and bold paint schemes. Open late. PARIS ON THE PLATTE on Platte Street. A coffeehouse/bookstore/restaurant like you remember them from the 1960s.

JUST LIKE S.F.: CHESBY'S in Capitol Hill is a wood-paneled, upscale saloon. WAZEE LOUNGE & SUPPER CLUB in downtown is an art deco bar that lived through the fern-bar era. TRINITY GRILL across the street from the Brown Palace Hotel, is brass and wood and, some say, the best fish restaurant in town.

MINGLING: With one of the youngest and most mobile populations in the country, the city provides many places to meet the opposite sex. Among the most popular (and most productive): THE DENVER ART MUSEUM off Civic Center hosts Wednesday night cocktail dances. MARLOWE'S on the 16th Street Mall caters to the young-attorney set after work. CALDONIA'S in extreme southeast is for the young and totally restless.

PRETTY PEOPLE: BOCCALINO'S in Cherry Creek late at night. ROCK ISLAND in Lower Downtown but never on weekends (too crowded). BROWN PALACE HOTEL for tea every afternoon in the lobby.

HISTORICAL: Unsinkable MOLLY BROWN'S HOUSE on Pennsylvania Street; UNION STATION in Lower Downtown; STATE CAPITOL and the COLORADO STATE MUSEUM on Civic Center. Walking tours of historic mansions in CAPITOL HILL are available through Historic Denver; for information call (303) 534-1858.

RESTAURANTS: RATTLESNAKE CLUB at The Tivoli, if you want to prove you still have money to burn. TANTE LOUISE on East Colfax for a romantic dinner. STRINGS in Capitol Hill for seafood. BONNIE BRAE TAVERN for thin-crust pizza. THE FORT in nearby Morrison and THE BUCKHORN near the railyards are two good eateries that give out-of-town visitors an idea how historical figures lived when they weren't being historical.

GOING MEXICAN: The more adventuresome will head straight for LA CASA DE MANUEL or MEXICO CITY LOUNGE, both on the undeveloped side of Larimer Street, for the most authentic Mexican food. More cautious will settle for basement-level MOCTEZUMA'S in the Larimer Square. Last time I checked there were more than fifty Mexican restaurants in town.

JOGGING: CHERRY CREEK BIKEWAY and PLATTE RIVER GREENWAY have miles of concrete running paths alongside two historic rivers. Getting there requires crossing some busy streets.

SAVE YOUR BREATH: Trying to get anything done on a Sunday when the Denver Broncos are playing football is fruitless. Even the city's crime rate hits bottom between 2:00 and 5:00 P.M on home-game Sundays. Getting a ticket takes a miracle—or plenty of cash.

WHAT ABOUT THE KIDS?: U.S. MINT just behind the City and County Building offers tours of its coin production. CELEBRITY SPORTS CENTER on Colorado Boulevard has a huge indoor swimming pool and dozens of electronic games. THE CHILDREN'S MUSEUM next to I-25 encourages the little darlings to touch everything. DENVER'S ZOO in City Park has been newly expanded to include a whole section on animals of the Great White North.

TAKE A WALK: The 16th STREET MALL through the heart of downtown stretches from the new at one end (the RTD bus center) to the old on the other (Lower Downtown). In between are plazas, stores, TABOR CENTER shopping, outdoor cafes, street musicians, and, often, a glimpse of the town's eight or ten remaining punk rockers.

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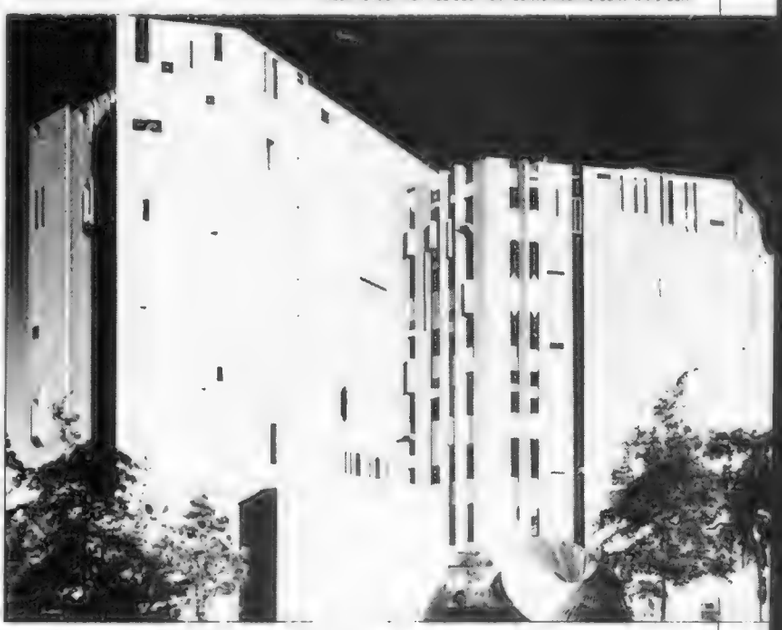

(Clockwise, starting at top) ***Converted from an old brewery, The Tivoli offers a popular variety of shops and restaurants. The seven-story, twenty-eight sided Denver Museum of Art houses one of the world's leading collections of American Indian artworks among its 35,000 art objects. Tabor Center on the 16th Street Mall presents a two-block galleria of shops and restaurants.***

Angeles, New York, or San Francisco. Denver stands alone. It is 600 miles to Kansas City, 900 miles to Chicago, 700 miles to Dallas. Light years to either coast.

But with air travel and the mobility of Americans being what it is, there is no way of holding back the tide who want to see Colorado for themselves. Last year, tourists spent an estimated $5 billion in the state, and more than twenty-five million visitors passed through Stapleton International Airport, the nation's fifth busiest.

Among the surprises that strike first-time visitors to Denver are the mountains—there aren't any. Repeat after me: Denver is NOT in the mountains. Though it is literally a mile high, the city lies on the western edge of the Great Plains, a good twelve miles east of the nearest mountain. When lost in Denver, always remember that the mountains are west. A plaque affixed to a well-worn thirteenth step on the west side of the Capitol in Civic Center marks the spot that is precisely 5,280 feet above sea level.

And despite Colorado's well-earned reputation as a ski mecca, Denver does not lie beneath a blanket of snow from September to March. According to the Denver Metro Convention & Visitors Bureau, the city records more hours of sunshine per year than either Miami Beach or San Diego. Even the city's golf courses remain open year-round.

Because Denver is on the plains and therefore as flat as Kansas, it is hospitable to walkers who, nevertheless, must be warned that the dearth of oxygen one mile above sea level can cause visitors to become tired quickly. Take it easy. Though in recent years downtown has been ringed by suburbs and the inevitable shopping centers, it continues to be an interesting, lively center of activity. Visitors can spend several days touring museums, libraries, stores, and civic buildings without ever setting foot in an automobile.

FOR EXAMPLE, AFTER A STOP FOR MAPS AND INFORmational brochures at the Convention & Visitors Bureau, 225 West Colfax Avenue, west of Civic Center, a walking tour might include (within a few blocks of each other) the gold-domed State Capitol; the Western History Department of the Denver Public Library; the ten-story Denver Art Museum, the seventh largest in the nation, which attracted 350,000 visitors last year; and the U.S. Mint where money, yours and mine, is churned out almost nonstop twenty-four hours a day, every day.

Or, going north and west of Civic Center, one finds the magnificent, ninety-five-year-old Brown Palace Hotel, much loved by the city's residents; the Museum of Western Art, installed in a former girls' school that was later, I hasten to clarify, a brothel; the restored Larimer Square, Denver's first shopping district; the city's showcase Denver Arts Complex, an $80-million performing-arts center; The Tivoli, a one-time brewery that has been converted to shops and restaurants; and the $76-million 16th Street Mall, a mile-long promenade through the heart of downtown.

City Park, near the residential neighborhood of Park Hill east of downtown, is home for the Denver Museum of Natural History, currently hosting a once-in-a-lifetime event. "Ramses II," a touring exhibition of antiquities from Egypt regarded to be more spectacular and more important than the King Tut exhibit that created a stir in this country in 1978, is at the museum through March 31, 1988. The show is expected to generate between $75 million and $100 million in tourism dollars for the city. Though more than 60,000 tickets were sold before a public sale began, museum officials say there will be tickets available throughout the show's run. Out-of-town visitors are advised to call 1-800-237-3437 to reserve tickets.

Meantime, the Denver Art Museum is hosting "Headhunters and Spirit Watchers," a collection of spiritual items from New Guinea, November 21, 1987, to January 24, 1988; "Maverick Quilters," October 17 to January 3; and "Boutique: Collectible Fashions," September through June.

Within easy driving distance of Denver are the Coors brewery in Golden, the Victorian mining town of Central City, the Georgetown Loop Railroad, and Buffalo Bill's grave atop Lookout Mountain.

No matter what the economic environment, the city's residents have always demonstrated the ability to enjoy themselves. The Festival of Mountain & Plain, started in 1895 to get the citizenry's mind off the crushing Silver Crash of '93, was appropriately revived two years ago, following the Oil Crash. It has been a resounding success, drawing a quarter-million revelers each Labor Day weekend. The springtime Capitol Hill People's Fair shows off the city's artisans, and the Saint Patrick's Day parade through downtown is one of the nation's largest. Sometimes, they even make up celebrations. This past summer when a popular peanut vendor retired, baseball fans created "Dave Day" to mark the occasion.

A winter highlight is "Christmas in the City," which includes the Parade of Lights through downtown and the Festival of Trees between Thanksgiving and the New Year. In late January the city renews its acquaintance with its cowboy roots at the two-week-long National Western Stock Show.

And what story about Denver would be complete without a mention of the Denver Broncos professional football team? Since their founding in 1960, last season's American Football Conference champions have been elevated to near-religious status with more than 76,000 worshippers attending services at Mile High Stadium on home-game Sundays. The team entered this season with a string of 125 consecutive regular-season-games sellouts, and with a waiting list for tickets of more than 10,000 names, there is no end in sight.

In good and bad economic times, the Broncos have been a center of positive thinking for the community. The team's appearance in Super Bowl XX was a losing one, but Len Perlmutter, the governor's chief executive officer for economic development, says, "I think the game probably did more immediately to raising our spirit than filling our pocketbook."

The pioneers would have been proud.

Dick Kreck *moved to Colorado "temporarily" in 1968. He is a former daily city columnist for the* Denver Post *and recently became entertainment editor for the Colorado Springs* Gazette-Telegraph.

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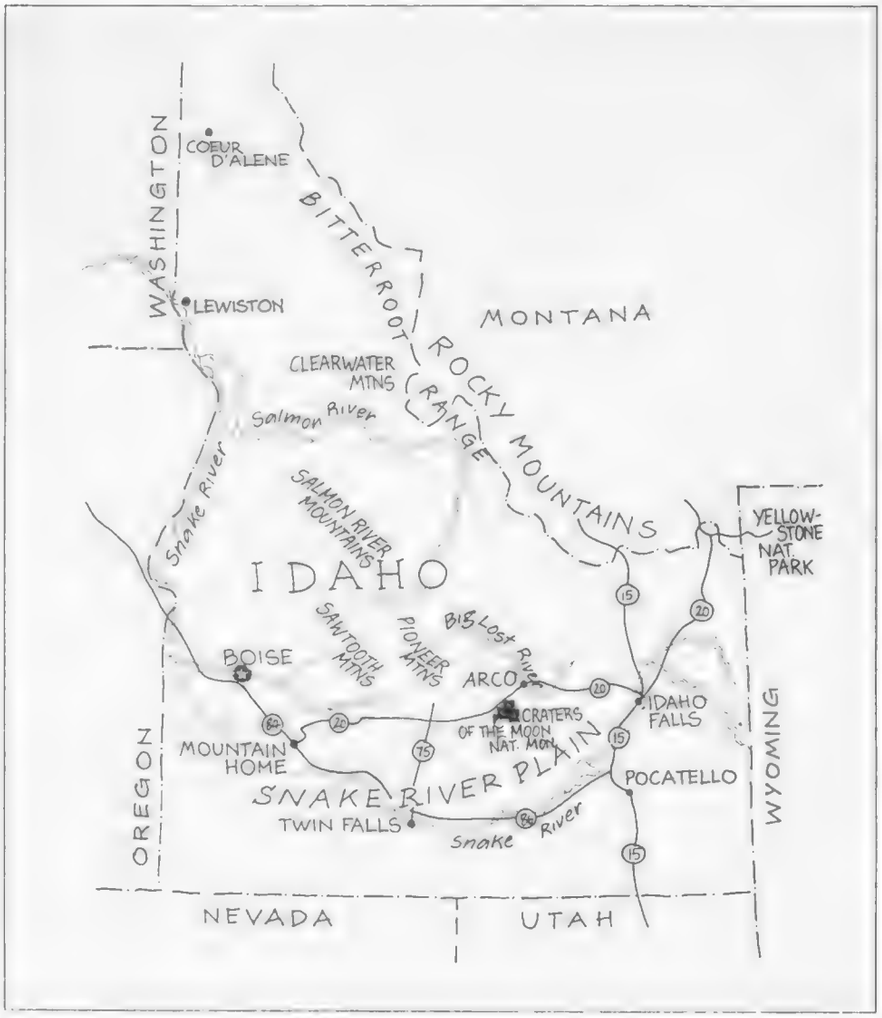
(Clockwise, beginning at top) ***The skyline of downtown Denver contrasts with the front range of the Rockies in the distance. The Denver Center Theatre Company offers three stages in the performing arts center. In Larimer Square, a restored section of Denver's oldest street, a musician entertains shoppers.***

WESTERN GEOLOGY ILLUSTRATED



The Snake River Plain: Tracking a Geologic Hot Spot

by Stephen L. Harris

To most travelers, the vast flatlands of eastern Washington, Oregon, and southern Idaho look bleakly alike. Arid and typically almost featureless, the black lava wastes stretch monotonously between the Cascade Range and the Rockies, occupying approximately 200,000 square miles of the Pacific Northwest's interior.

To have visited one of the West's immense lava fields, however, is not to have seen them all. Despite superficial resemblances to the basaltic plateaus of Washington and Oregon, Idaho's Snake River Plain is an exceptional formation. Not only is it far younger than the neighboring Columbia River region, the Snake River terrain was formed by a completely different geologic process — one that has continued operating virtually to the present.

The Plain's unusual configuration, aerial extent, and location offer clues to its origin. Shaped like a crescent moon lying on its back, the Plain curves across southern Idaho, with its northeastern tip extending almost to the Wyoming border. Surrounded by towering mountains for most of its length, and heading at the thermally active Yellowstone Basin, the Plain marks the path that western North America traveled as it passed over a stationary hot spot in the Earth's mantle. (The mantle is the thick zone of hot plastic rock that lies between the planet's inner core and its rigid outer shell.)

As the continental crust slid over the hot spot — a concentration of subterranean heat rising from the mantle — the crust above the heat source thinned and fractured. Vast quantities of magma (molten rock generated underground) surged into the deepening and widening fracture. While the crustal slab carrying North America inched westward, the hot spot below remained in the same position, slowly creating the colossal lava-filled trench that is the Snake River Plain.

Today the hot spot is located at the northeastern head of the Plain, directly beneath Yellowstone National Park. Responsible for Yellowstone's thousands of geysers and hot springs, it also produced a series of catastrophically explosive eruptions that formed the enormous caldera (collapse depression) in which the Park now sits.

Why did the same hot spot produce quiet outpourings of lava on the Snake River Plain but trigger violently explosive outbursts in the Yellowstone area? The reason for the dramatic change in hot spot–generated eruptive behavior probably lies in the nature of the magma created when crustal material of differing chemical composition moved over the

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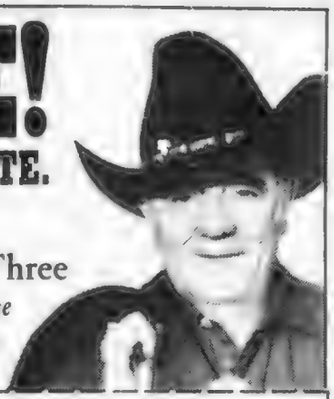

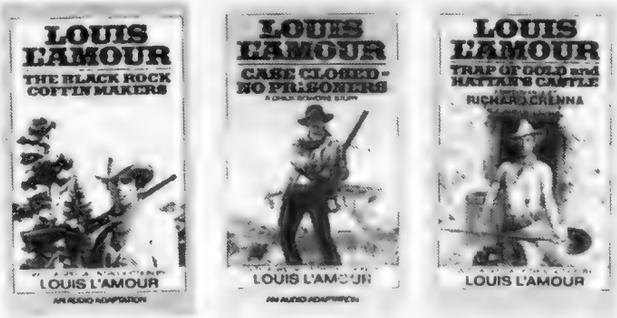

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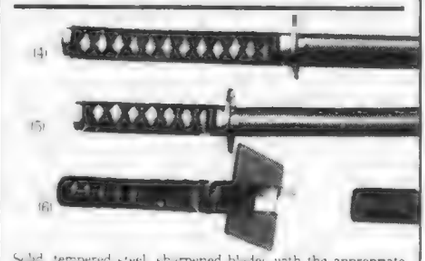

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heat source.

When located beneath the Plain, the hot spot generated basaltic magma that was erupted non-explosively, much as basalt lava pours quietly from the Hawaiian volcanos today. By contrast, when thick slabs of granitic crust underlying the Rockies moved over the hot spot, a much more viscous gas-rich magma — called rhyolite — was generated.

The underground reservoirs of rhyolitic magma produced three of the most devastating volcanic eruptions known to have occurred in North America. The first eruptive episode, which took place about two million years ago, expelled over 620 cubic miles of incandescent ash (enough material to build six mountains the size of California's 14,162-foot Mount Shasta). The second episode, which created the Island Park caldera a few miles west of the Park boundary, occurred about 1.2 million years ago. The most recent cataclysm, only 600,000 years ago, blanketed most of North America under a shroud of gray ash. So much molten rock was ejected (about 250 cubic miles — one thousand times that erupted by Mount Saint Helens in 1980) that the surface rocks subsided to form a caldera several tens of miles in diameter. All of Yellowstone's present thermal features are located inside this basin.

As the continent continues to glide westward, new hot springs and mud pots probably will develop to the east of Yellowstone. Before the park site has shifted too far, however, it is possible that the Yellowstone volcanic center will produce a fourth catastrophic eruption. The previous three were spaced approximately 600,000 years apart. The same length of time has elapsed since the last cataclysmic event, suggesting that North America may eventually witness a volcanic holocaust of far greater magnitude than civilized humanity has yet experienced.

Although Yellowstone is now perched atop the primary heat source, reservoirs of magma also remain beneath the eastern margin of the Snake River Plain. The most recent eruptions were centered in southeastern Idaho at what is now the Craters of the Moon National Monument. The latest eruptive activity there, which ended scarcely two thousand years ago, was probably typical of the eruptions that formed the entire Plain surface during the last one million years.

The Craters of the Moon activity resembled that currently taking place in Hawaii, but on a much larger scale. The eruptions occurred intermittently along a zone of parallel fractures known as the Great Rift, which extends southeast from the Pioneer Mountains on the north across the Plain to Crystal Ice Cave, a distance of forty-eight miles.

As at Hawaii's Mauna Loa and Kilauea, fountains of incandescent basalt played along linear fractures, feeding immense torrents of molten rock. Originating at the Great Rift, lava flows traveled up to twenty-eight miles to the southeast and up to thirteen miles to the northwest. Altogether, this series of flows buried an area of about 600 square miles.

When mildly explosive activity persisted at a given location along the Rift, steep-sided cinder cones were erected. Dozens of these cones dot the Monument's largely treeless landscape, but the largest is Big Cinder Butte, which stands 800 feet above its base. A brisk hike to the summit affords a sweeping panorama of the lunar features that give the Craters of the Moon their name.

In terms of geologic time, the volcanos of the eastern Snake River Plain spewed lava only yesterday. Geologists believe that eruptions similar to those at Craters of the Moon will occur again, perhaps in the same general location and perhaps within the next few centuries.

When You Go: If you are heading to Yellowstone from the west, a stop at Craters of the Moon National Monument will help you visualize how intimately related are the Snake River Plain and the famous thermal areas farther eastward. At Twin Falls, Idaho, take Highway 75 to the north. At the intersection with Highway 20, turn east; this road takes you to Craters of the Moon National Monument, about twenty miles southwest of Arco.

The Monument has no overnight lodging or dining facilities. With permit, camping is encouraged. Arco, a pleasantly friendly village, has several modestly comfortable motels and restaurants. While at the Monument, be sure to explore the lava caves and tubes open to the public. Crystal Ice Cave, south of the Monument, features a rift six feet wide that has been explored to a depth of 800 feet. Bring flashlights and light jackets; the Monument is one of the windiest sites in the West.

After visiting the Monument, you can follow Highway 20 to Idaho Falls and then on northeast to West Yellowstone.

Stephen L. Harris *is the author of "The Other Cascade Volcanoes" in* Mount St. Helens: Five Years Later, *published by Eastern Washington University (1987).*

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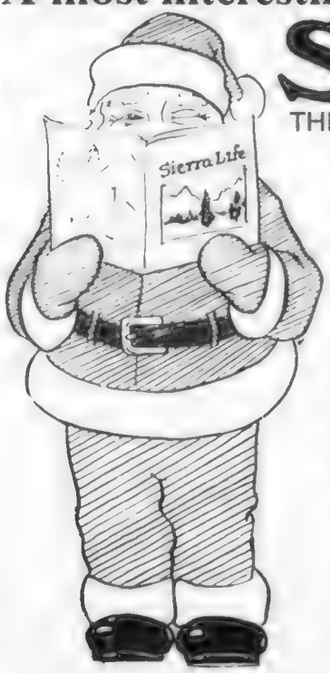

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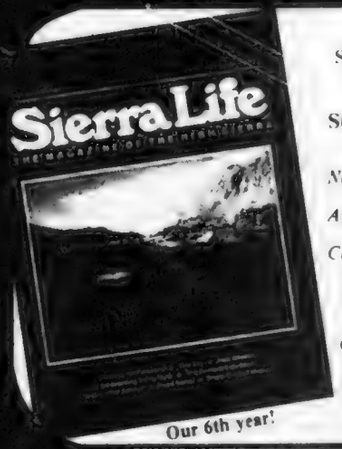

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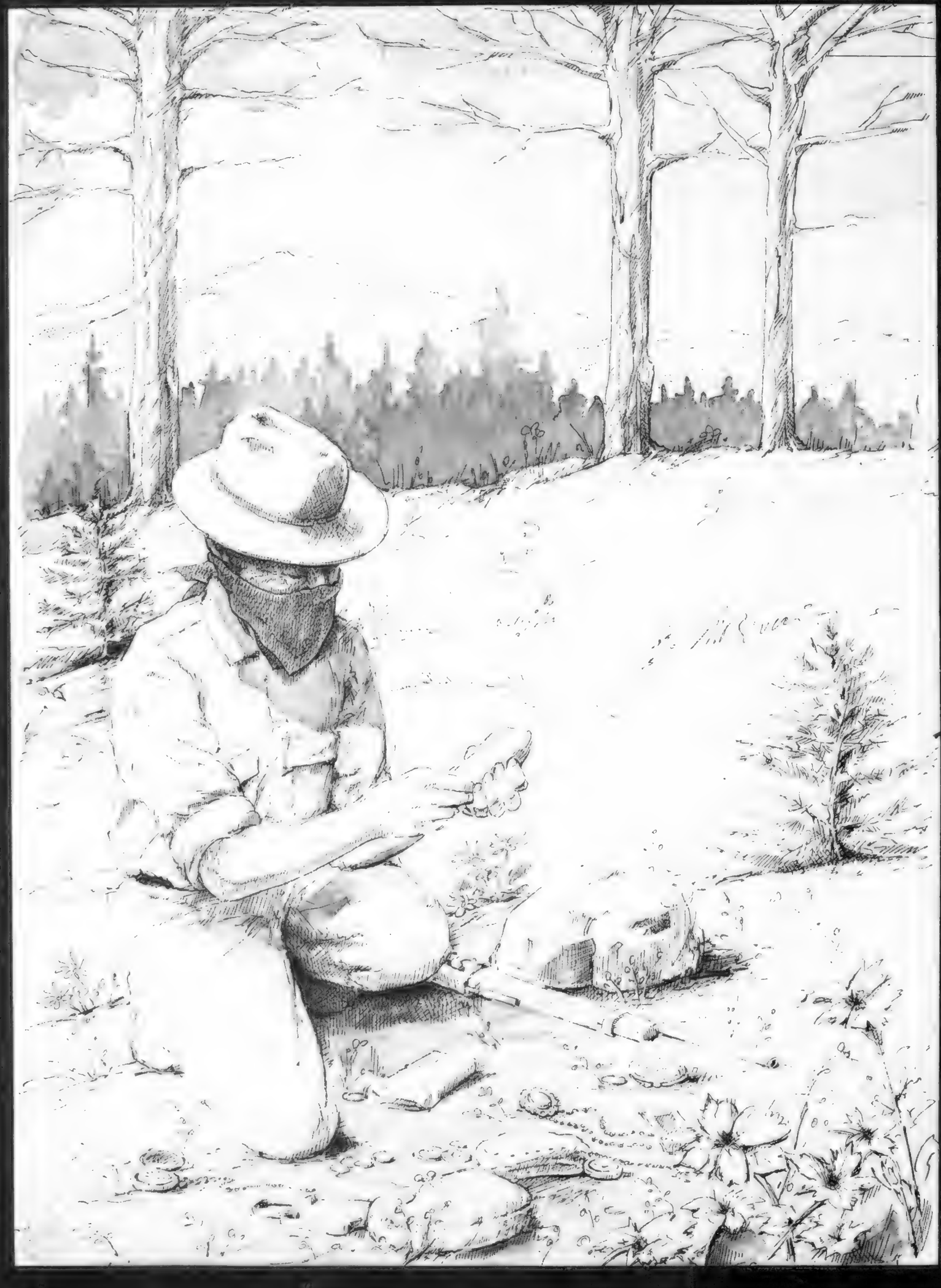

Based on a photograph taken by one of Trafton's robbery victims, this drawing shows the bandit looking over some of his loot.

THE FRIENDLY BANDIT OF YELLOWSTONE PARK

He wanted to rival Jesse James

by John Watson

AT 10:15 A.M. ON THE MORNING OF JULY 29, 1914, Edwin Burnham Trafton, my grandfather, held up forty stagecoaches belonging to the Yellowstone Stage line. The event occurred at a difficult turn in the road at Shoshone Point, overlooking the north shore of Shoshone Lake, midway between Old Faithful and West Thumb, on the main stage road in Yellowstone National Park. Trafton managed to strip every passenger in the first nineteen [some say fifteen] stagecoaches of their money and jewelry before he became spooked and made his getaway. He was not captured until one year later when my grandmother, angry because of an affair he was having with a neighbor woman, notified the sheriff of her husband's whereabouts.

Many years later my grandmother and my Aunt Anna, their oldest daughter, related to me the events that led up to and followed the most brazen robbery in the history of stagecoach travel in America. It was also the first time such a crime was photographed in progress.

My grandfather Trafton was born in Edmonton, New Brunswick, British America (later known as Canada) in 1853. When he was fifteen, he and his widowed mother traveled south into the United States. They settled briefly in the Ozark Mountains, but the poverty of the area following the Civil War drove them westward, and they made a permanent home in Denver, Colorado.

Trafton was rowdy as a youth, and he was constantly in trouble with the law. Time after time, his mother bailed him out of jail. Around 1875 Trafton left home for the Black Hills of South Dakota to seek his fortune in the newly discovered gold fields. It is a matter of written record that Trafton was a friend and associate of men like Wild Bill Hickok, Charlie Udder, and a number of other notorious persons of the era. He was an opponent of the infamous Black Tex, and after a brief confrontation with the famed outlaw, Trafton headed further west, where he settled down in Rexburg, Idaho, not too far from Yellowstone National Park.

The Yellowstone area teemed with wildlife — buffalo, bear, elk, moose, deer, and a number of other animals whose hides could make a man rich. Though hunting was prohibited in Yellowstone Park, Trafton often went on lengthy poaching trips into the forbidden region. When he was not engaged in breaking the law in this manner, he spent his time stealing horses and cattle from neighboring farmers. For his efforts, he was captured by lawmen and sentenced to the Idaho State Penitentiary for twenty-five years, but through the efforts of his mother in Denver, he was released after serving only two years. He immediately robbed a store and stole another herd of cattle and was sent back to prison again.

In 1887 Trafton joined the McCarty Gang and Butch Cassidy in robbing a Union Pacific railroad train in Grand Junc-

DRAWN FOR AMERICAN WEST BY MARK D. TUCCI AFTER PHOTO AT YELLOWSTONE ASSOCIATION, INC.

An armed bandit stood near with a black bandana over the lower part of his face.

tion, Colorado. No loot was taken. The group managed to blow up the train, forty feet of railroad track, and nearly themselves before making their escape. Records show that on November 19, 1887, Trafton was sentenced to spend another twenty-five years in the State Penitentiary at Boise for this federal crime, yet he was released after only two years as the result of a number of letters he wrote to the governor of the state.

On another occasion, Trafton and friends Columbus Nickerson and a man named Robinson stole some cattle, robbed a store, and attempted to flee south into Utah. They were captured, and once again Trafton was off to prison for a couple of years, although his sentence was for more than twenty.

During all this activity, Trafton somehow managed to find time to marry the young daughter of a Hiram, Utah, farmer to whom he had sold some stolen cattle. They raised a family of five children, spending a great deal of their time traveling between hideouts in Driggs and Rexbury, Idaho, and Denver, Colorado.

While he was in prison, Trafton had read a book written by the son of Jesse James, and the famed outlaw became a motivating force in his life. Trafton wanted to be like the outlaw he admired, and he tried diligently to achieve the same sort of fame. However, his every effort seemed fraught with obstacles of an unforseen nature. While he committed a number of crimes, other events of the day grabbed public attention. Fame was not his destiny.

AFTER TRAFTON AND HIS WIFE STOLE $10,000 FROM his mother, they were sentenced to ten years in the Colorado State Penitentiary. But the newspaper headlines said nothing about Trafton's crime as Halley's Comet was streaking overhead on its 1910 visit. When he robbed the largest number of stagecoaches in history single handed, World War I began. And on the day that Trafton was captured, a year later, the nation's newspapers carried the story of the torpedoing and sinking of the *Lusitania*.

During the year 1905 Trafton stayed close to his home at Colter Bay on Jackson Lake, south of Yellowstone Park. He had built a cabin there for the famed writer Owen Wister, and he often bragged that Wister had used him as a model for the lead character in his book *The Virginian*. However, Trafton was a better model for the evil Trampas, as their actions were certainly similar.

Since Trafton had been recently released from prison, it seems odd that the United States government would make him the official mail carrier for the region, but that is exactly what happened. The assignment profited him in many ways. While carrying the mail on horseback and on foot, Trafton was able to construct lean-to shacks as hideouts for his fellow outlaws, men like Eddie Meeks, Kid Curry, and others, including some members of the old McCarty Gang who traveled through the mountains on the famous "Outlaw Trail." It also allowed him to do a bit of rustling on his own, as well as considerable poaching within the boundaries of Yellowstone Park.

During his mail deliveries Trafton formulated the plan to rob the Yellowstone Stage line. He knew the area well, knew secret routes through the mountains, and had already constructed a number of hideouts. And he was aware that he would be the only armed person in the National Park. Guns were forbidden, even to the guards who patrolled the area, and the stagecoach drivers carried nothing more threatening than an occasional small bottle of whiskey. He made his plans, and on July 28, 1914, rode away from home towing a packhorse and heading north into Yellowstone National Park.

Ed had arranged for his sister-in-law, Lillian Seymour, who lived in Rexburg to purchase a new suit and a derby hat for him at exactly noon on July 29. This was to give the proprietor of the Rexburg store the impression that Trafton was at Lillian's house awaiting her return, and an alibi would be established. Lillian had avoided asking Ed Trafton why he needed an alibi, figuring that the less she knew of his activities, the better off she would be. She assumed, however, that he would be poaching in Yellowstone Park again and that she would get a share of the spoils when he returned.

Edwin Trafton stationed himself atop a small hill overlooking the stage road at the north shore of Shoshone Lake in Yellowstone. In the distance he could see a cloud of dust heralding the approach of the first line of sightseeing stagecoaches of the day. Soon, the cloud lay in a long line, with small, more distant clouds of dust appearing one after the other, blending into a thick, gray cloud that floated on the horizon. He estimated the first stage to be a half-mile distant and the rest to be following at one- or two-hundred-yard intervals behind in order to escape the choking dust stirred up by the horses and coaches.

The lead stage moved steadily in his direction, approaching the short but steep hill over which each must pass before entering the bowl-shaped area before him. To enable a stage to pass over the steep hills along the route, passengers would disembark — except the more delicate ladies — and assist the stage and the struggling horses by pushing from behind. It was all a part of the great Yellowstone Park experience for the sightseers.

ONLY ONE STAGE AT A TIME COULD ENTER THE small amphitheater-shaped bowl north of Shoshone Lake. A steep hill on either side, with a small, semicircular clearing off to one side, made this an ideal spot for a holdup. The next coach in line could not enter until the coach ahead vacated the road and its driver signalled the coach behind to come ahead. He did this by blowing a little brass trumpet, letting the next in line know that the way was clear. In the meantime the approaching

COURTESY THE AUTHOR

Trafton poses with his handsome family in 1907; back row, Minnie and Anna; front row, Helen (the author's mother), Alice, and Mrs. Trafton holding Edwin, Jr.

stagecoaches caught up with one another, creating a traffic jam of more than a mile in length, and giving passengers time to get out and stretch, take photos, or dash off into the trees to seek comfort after a four-hour, bone-shaking ride.

The first stage came slowly over the hill, then gained speed on the downgrade while the driver pushed with all his might on the foot-brake to keep the stage from running up on his horses' heels. And the passengers who had gotten out to push came puffing along behind at a run, cheering their successful efforts. It was all great fun.

With his Kodak box camera in hand, passenger W. I. Allinder climbed up the hill of loose shale to take a panoramic photo of the stagecoaches and the spot where they had stopped to rest. He stood on top of the hill, panting heavily, unaware that only a few feet behind him in the shade of a tree was an armed man with a black bandana covering the lower part of his face.

[The following account of the holdup is based on an interview given by Mr. and Mrs. J. C. Pinkston and their daughter Carri who were among Trafton's victims. The interview appeared in the Salt Lake City *Deseret Evening News* on August 1, 1914.]

"What the hell do you think you're doing?" Trafton asked gruffly as he shoved the muzzle of his rifle into Allinder's back. "Don't waste your time talking. Just you climb on back down there and join those folks below, because we're going to have a little convention here."

"Drop your valuables on this blanket, and don't you cheat, or you'll get a bullet in you."

At the sound of Trafton's voice, the stage driver and passengers looked up the hill and saw Mr. Allinder sitting and sliding down the loose shale toward them. Coming along close behind was a masked man holding a rifle.

"This is a stickup," Trafton called out. He took a small folded blanket from under his arm and tossed it onto the ground, then motioned toward one of the young ladies who was cowering in fear in the shadow of the stagecoach.

"You, there," he ordered. "Spread that cloth out on the grass, and the rest of you drop your valuables on it. Put your wallets and purses and loose change and all of your jewelry, too, and if any of you try to cheat me I'll know about it. You would not want to cheat a poor man out of his rightful property now, would you?"

Several of the women began to weep as they stripped off their jewelry, placing rings, bracelets, necklaces, and broaches atop the watches and wallets that had been thrown down. The ladies huddled together like Indian children during a raid by soldiers, clinging to one another as if in fear of being butchered.

When everyone had been stripped of their goods, Trafton ordered the stage driver to haul his coach off the road and park it in the meadow just north of the lake. He then had the driver blow his horn to let the next in line know the way was clear for him to come over the hill.

When the second stage came off the hill, Trafton told the surprised driver: "Turn right over there and stay there. Now, all of you get out and hold your hands up." Everyone obeyed, but they looked reproachfully at him. "Line up," he commanded, "and march past me. As each one goes past, drop your valuables on this blanket, and don't let me catch you cheating. Don't you keep none," he admonished. "You eastern plutocrats wouldn't cheat a poor westerner, would you? If you do, you'll get a bullet in you."

ONE BY ONE THE PASSENGERS MARCHED PAST Trafton and threw their valuables on the blanket. Then at his command, the driver drove the coach into the little park, and the passengers followed. So far, no one had dared to try to cheat him, except his first victim, but Trafton was unaware that Allinder had hidden his wallet in the dirt while sliding down the hill on the seat of his trousers.

"Now, just sit around and be comfortable," said Trafton. "None of you are going to get hurt if you behave like good little girls and boys."

Some of the passengers spoke highly of Trafton's "gallantry," although they were stunned by his nerve. As one elderly lady was making frantic efforts to conceal her purse, she dropped it. Trafton picked it up and handed it back to her.

"There, madam," he said. "You look like you need this more than I do."

The holdup process continued until Trafton had nineteen [or fifteen] stagecoaches parked in the meadow. In spite of their having been robbed of everything they owned, the passengers were in quite a gala spirit — all except one man, a preacher from Missouri. "You have a gun," the preacher said, his face red with anger, "but if I had one, you s.o.b., you would have one hell of a time getting this job done so easy."

"That isn't the way it is, however," Trafton answered. "So you just put your money and goods down there, or I'll have you strip off your clothes and finish this trip naked as an Indian child." With that threat in mind, the preacher emptied his pockets and joined the crowd across the road.

While the robbery was in progress, some of the passengers approached Trafton and asked if they could take his photograph. Those who photographed him in action were W. I. Allinder, Anna L. Squire, Ethel Slater, and Estelle Hammond. For one of the photos, Trafton even lowered his bandana and smiled for the camera. The Reverend John D. Bostwick drew a pencil sketch of Trafton in action.

The twentieth stagecoach in line was driven by William Alexander Frazier. He was used to long waits as each stage struggled up the hill and into the basin, but this day the wait seemed much longer than usual, and he began to get suspicious. He got down from his coach and ran ahead, staying close to the timber. When he peered over the top of the hill and saw what was going on, he ran back, turned his stage around, warned the other drivers, and they all headed back toward the West Yellowstone Stage Station.

Trafton had little difficulty escaping from sheriff's posses and army patrols that searched for him. He had a four-hour head start, and he knew every creek, canyon, and pass through the Teton Mountains. So, it wasn't until a year later that he was captured.

Trafton was sentenced to serve five years in the Federal Penitentiary at Leavenworth, Kansas. After his release he moved to California, where he tried to sell the movie rights of his exploits to motion picture directors. But he died suddenly of a heart attack while standing in an ice cream parlor at Second and Broadway in Los Angeles.

In Trafton's pocket was a letter of introduction written by the man who had trailed him and sent him to prison, James Melrose, Special Agent of the United States Department of Justice. Like the victims of the Yellowstone holdup, the law officer seemed fascinated with Trafton, describing him as a "remarkable" man, an old-timer in the West who had consorted with famous robbers, and who had experienced "a continued string of adventure, tragedies, [and] of hair-breadth escapes."

BIBLIOGRAPHIC NOTE

Much of the information in this piece comes from family recollections. Various newspaper accounts appeared after some dates in Edwin B. Trafton's

COURTESY THE AUTHOR

Edwin B. Trafton, who spent most of his life getting into and out of scrapes and prison, is shown here in Los Angeles in 1920, two years before his death.

crime record. For example, on May 3, 1910, *The Rocky Mountain News* of Denver, Colorado, carried the story of Trafton's and Mrs. Trafton's theft of $10,000 from his mother. On August 1, 1914, *The Deseret Evening News* of Salt Lake City, Utah, carried the interview with three of Trafton's victims that gives a detailed description of his holdup in Yellowstone. On May 23, 1915, both *The Rocky Mountain News* and *The New York Times* had accounts of Trafton's capture by federal agents. A short account of the Yellowstone robbery appears in the thirty-page booklet *Yellowstone Stage Holdups* by Jack Ellis Haynes (1959). The booklet may be ordered from the Yellowstone Association, Inc., P.O. Box 117, Yellowstone National Park, Wyoming 82190 for $1.69, including postage.

John Watson *is a free-lance writer whose latest book is* Save Your Hide *published by Paladin Press, Boulder, Colorado (1987).*

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1987 PHOTO CONTEST

A PENTAX 645 camera and accessories worth two thousand five hundred dollars will be awarded as the Grand Prize to the winner of AMERICAN WEST's Fifth Annual Celebrate-the-West Photo Contest. First prize is $1,000 worth of KODAK film, and second prize is a PENTAX IQZoom camera worth $385. Photographs of Western people, places, still lives, animals, and events are all eligible in this open-class photo contest. Photos will be judged by a panel comprised of the editor and art director of AMERICAN WEST and a distinguished outside professional photographer. Photos will be evaluated on originality, quality, and technique within the Celebrate-the-West theme.

In addition to the Grand Prize and second prize provided by PENTAX and the first prize provided by KODAK in the AMERICAN WEST Fifth Annual Photo Contest, two prizes of $100 each will be awarded. Winning photographs will appear in the May/June 1988 issue of AMERICAN WEST.

1987 Grand Prize: PENTAX 645 Camera, 80–160 Zoom Lens, 120-Film Back. Retail value is $2,500.

CONTEST RULES

ELIGIBILITY

The contest is open to anyone except employees of AMERICAN WEST, PENTAX, and KODAK and their relatives. Previously published photos or ones pending publication will not qualify.

ENTRIES

You may submit up to 3 photos on a Western subject, which will be judged on originality, quality, and technique. Be sure to enclose the official entry form (or a 3" x 5" facsimile) giving your name, address, daytime telephone number, and total number of photographs entered. There is a single entry fee of $3 per participant, whether you enter 1 or 3 photos. Make check or money order payable to "AMERICAN WEST Photo." AMERICAN WEST acquires the right to publish and use for exhibit or promotion all winning photographs.

Photographs may be either black and white or color and are not to exceed 8" x 12" in size. All photographs will be judged together. Please do NOT send slides or other transparencies. Send prints only. Do NOT send photos mounted in glass. If your color photograph is judged a winner, you will need to provide AMERICAN WEST with a color transparency.

Each photograph must be clearly marked on the back with the name, address, and daytime telephone number of the photographer, the place the photo was taken, and the type of camera and film used, along with any special lenses, equipment, or techniques. Model releases must accompany all photos that include identifiable people.

LIABILITY

A stamped, self-addressed envelope of sufficient size and with sufficient postage must accompany your photographs for their return. Include cardboard to protect your photos. AMERICAN WEST is not responsible for materials lost or damaged in the mail.

DEADLINE

Your entry must be postmarked by midnight of December 31, 1987. Late entries will be returned unopened. Send to: AMERICAN WEST Photo Contest, 7000 E. Tanque Verde Rd., Suite 30, Tucson, AZ 85715.

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PHOTOGRAPHING THE WEST

PHOTO BY AUTHORS

Photographing at Northwest Trek

by Erwin and Peggy Bauer

It is midmorning when the first tram leaves the visitor center and begins its circular, one-hour, five and one-half mile tour — a safari, really — through a unique wildlife sanctuary. Before the trip ends, passengers will have enjoyed an extraordinary opportunity to see and shoot with cameras a great deal of Western big game.

Northwest Trek, near Eatonville, Washington, is part of the Tacoma Metropolitan Parks District. Its 600 acres in the shadow (on sunny days) of Mount Rainier are enclosed within a game-proof fence. Probably no park in America today offers all visitors such a splendid chance to see and photograph so many native wild creatures in such comfort and in such a short time. Furthermore, most of the birds and animals live in as wild and natural a habitat as their counterparts outside.

Northwest Trek is simply a top-drawer destination for anyone interested in filming the wildlife of the West at fairly close range. The tram-tours operate all day long except in midwinter, and there are numerous opportunities to photograph deer, elk, pronghorn antelope, bison, moose, and bighorn sheep through the open sides of the tram. The vehicle pauses whenever it approaches a herd of big game, often coming very near the animals. But that is only half the possible adventure.

Altogether about five miles of level nature trails also wind through the cool, shaded sanctuary. Along them a hiker is likely to meet everything from chickadees and woodpeckers to raccoons, red squirrels, and very confiding blacktailed deer. In another section, restricted within attractive natural environments, are native mammals that are virtually impossible to see under any other conditions, such as pine martens and fishers, otters, badgers, and wolverines. From a convenient overlook, visitors can watch (and sometimes hear) a small pack of howling gray or timber wolves. Once wolves were widespread over the American West, but today they have all but vanished. It is difficult not to expose roll after roll of film during the active periods of the wolves' day.

Photography at Northwest Trek is absorbing and exciting for a variety of reasons. Besides the picture trophies so easily obtained here, it is excellent practice for shooting in the true wild world where the creatures are never so accommodating. Here is a wonderful opportunity, via tram or on foot, to test thoroughly your equipment as well as camera techniques.

Whatever camera you already own will work out very well here. But the 35mm single lens reflex (or SLR) is ideal, as it is for any wildlife photography. Light in weight, sturdy, and handy to operate quickly (with practice), the typical 35mm soon feels like a part of the cameraman's hands. Especially when shooting from the tram (or elsewhere at nervous targets), an automatic exposure feature is very helpful. So is a motor drive or automatic film advance mechanism. Even more

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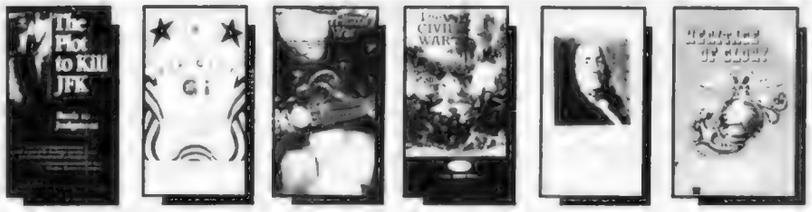

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useful is automatic focusing. We advise using a fast shutter speed, say 1/250th second, when trying to capture a wildlife trophy on the hoof. And if the exposure permits, and/or the subject is moving, we increase the shutter speed to 1/500th second.

A good, sharp telephoto lens or a zoom lens is worth its weight in golden sunshine when filming almost any wildlife almost anywhere. At Northwest Trek, we've found an 80–200mm zoom and a 300mm telephoto lens our top choices to obtain the best quality pictures. A large mammal or group of them should fill at least half the scene in the viewfinder.

For the richest color, and especially to take advantage of the lush green vegetation of the Pacific Northwest, we use Kodachrome 64 (ASA-ISO speed) and Fujichrome 100 positive or slide film. When using the Fujichrome try setting the camera's film speed dial at 125 to see if the resulting deeper colors please more than the lighter shades obtained at the designated 100 ASA. In our opinion much better, brighter enlarged prints can be made from these slide films than from negative or print films such as Kodacolor or Fujicolor. For those dreary days when it drizzles or is misty, carry along a few rolls of faster Kodachrome 200 film.

No matter what the equipment or film used, one way to better wildlife photography at Northwest Trek (or anywhere) is always to concentrate deliberately on sharp focus. Strive constantly to catch the gleam or highlight in a critter's eye. Or focus on its whiskers. The sharpness you achieve around the face, no matter whether it's an elk or an owl, can make the difference between a striking photo and just an ordinary wildlife study. Rest the camera on the tram windowsill or use a monopod for greater stability.

This outstanding living museum of natural history is located in the picturesque evergreen foothills country on state Highway 161 just north of Eatonville. It is 35 miles south of Tacoma and 55 miles south of Seattle. Park gates open at 10:00 A.M. from February through October. For more information, write to: Northwest Trek, Eatonville, WA 98328, or call (206) 832-6116.

Erwin and Peggy Bauer *are authors of the new photography guide* Photographing the North American West *published by Pacific Search Press, Seattle. It is available from Travel-Adventure-Outdoors, Box 543, Teton Village, WY 83025. Hard cover copies are $24.95 and softbacks $14.95; each plus $2.00 p/h.*

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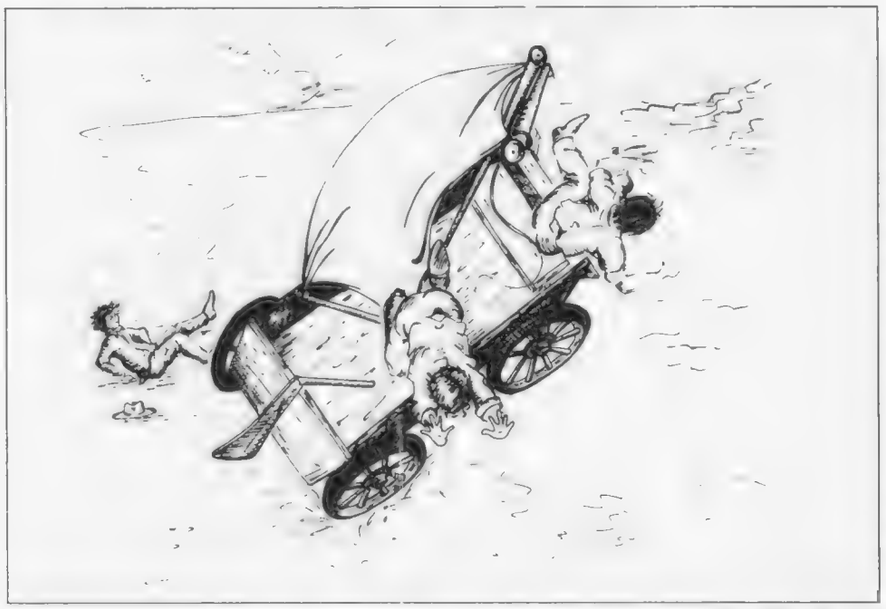

DRAWN BY REBECCA BLAKELY

Wind Wagons and the Terraqueous Machine

by Mike Blakely

After the fall of the Sioux nation, an old Sioux tribesman in the Dakotas told writer Stanley Vestal a peculiar legend. The Arapahos, said the old Indian, once befriended a white man who rode a huge, wheeled vehicle that moved faster than a stampeding buffalo, without benefit of draft animals. It didn't belch smoke or follow steel tracks the way the Iron Horse did, and the driver rode on top behind a flag the size of a thirteen-skin tepee.

Vestal dismissed the yarn as second-hand mythology. But the records of white men, as Vestal would one day discover, also described wagons that moved independently of harnessed livestock — Gail Borden's "Terraqueous Machine," for example.

Retiring from public office in Galveston, Texas, in 1843, Gail Borden became a full-time inventor. His first stroke of genius was an amphibious wagon rigged with a mast, a square sail, a rudder, and some kind of steering device for the front wheels. The first public run of the terraqueous machine occurred before a crowd on a stretch of Galveston beach. A crew of the inventor's closest friends rode with him. When Borden made sail, a gust billowed the canvas, and faint-hearted passengers became frantic over the velocity. Then Borden abruptly decided to test the seaworthiness of his vessel and angled sharply into the surf. The passengers panicked — it seems Borden had forgotten to mention the amphibious adaptations of his vehicle. The frightened crew scrambled to one side and upset the balance of the vessel. It dumped them all, uninjured, into shallow water.

The debacle forced Borden out of transportation and into foods. In 1856 he won a patent for his process of condensing milk in a vacuum and plotted the course for the Borden Milk Company.

But canvas-rigged prairie schooners didn't disappear from the West with the failure of the terraqueous machine. An erstwhile sailor "Windwagon Thomas" proposed an entire fleet that would force the ox and mule trains into obsolescence on the Santa Fe Trail. Westport (Kansas City) was trailhead for the old trade route and Thomas's home port. Making a 300-mile round trip in a light wind wagon, Thomas fetched Council Grove without a hitch in 1853 and convinced a group of investors to form the Overland Navigation Company. They financed the first in a planned fleet of "super-windwagons."

The modified tongue of a huge freight wagon became a tiller. The vessel would ride tailgate-first over the waves of prairie grasses on twelve-foot-diameter wheels. A twenty-foot mast stepped on the foredeck was rigged with a boom and triangular mainsail. With Windwagon Thomas at the helm, his investors boarded the prairie schooner for her maiden voyage. The wheeled wonder cruised before the wind on a beam reach at speeds alarming to men accustomed to nothing faster than a good saddle horse.

When the skipper gave his vessel full starboard rudder to bring her around in order to try her against the wind, the stiff breeze filled the wrong side of the mainsail and sent the windwagon cruising in reverse. Then the wagon tongue jammed, and the flagship of the Overland Navigation Company plotted its own aimless course toward Turkey Creek. The financial directors of the corporation abandoned their partnership by leaping from the twelve-foot-high deck. Windwagon Thomas went down with the ship as she ran aground against a stake-and-rider fence.

When Stanley Vestal read the saga of Windwagon Thomas and his "Dryland Navy" in a 1905 edition of the *Kansas City Star*, he suddenly remembered the old Sioux legend of the white man among the Arapahos. The *Star* article said Windwagon Thomas sailed off into the sunset, toward Arapaho country, after his corporation sank. Vestal tried to link Thomas with the Indian legend, but his old Sioux informer had died and the legend had blown away on the trade winds of the plains.

Mike Blakely *manages Blakely Features Syndicate, a nationwide newspaper service, and writes free-lance articles for several magazines.*

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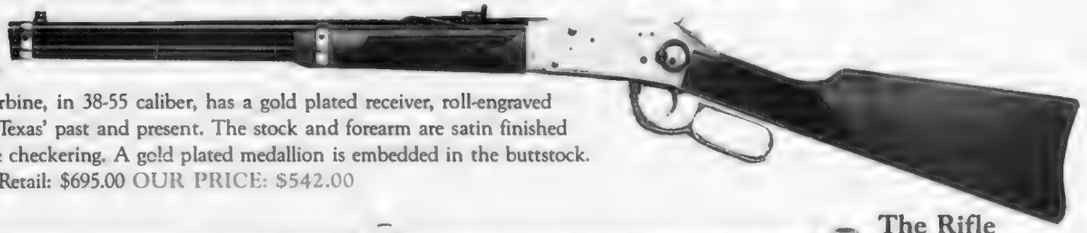

The Carbine

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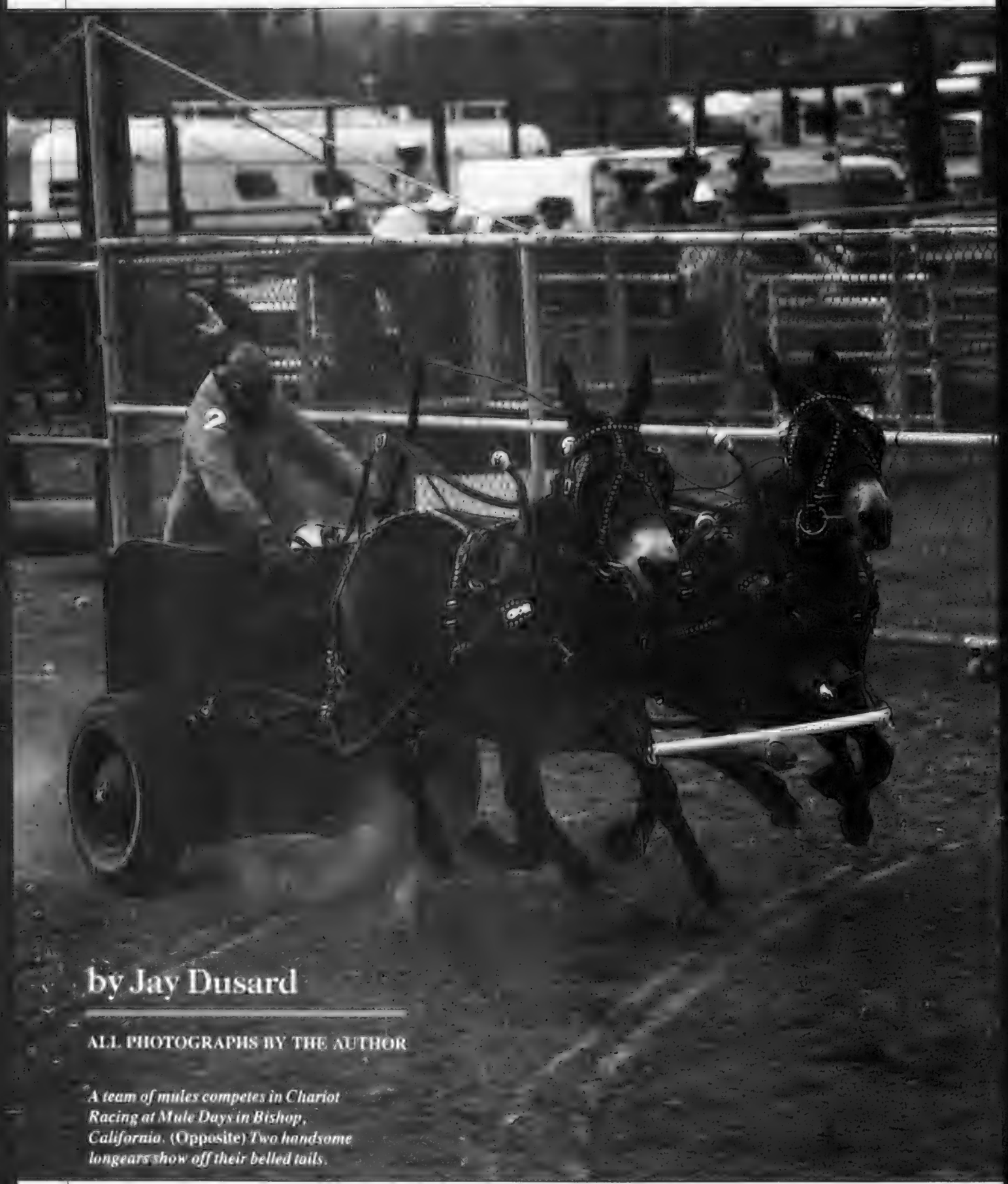


by Jay Dusard

ALL PHOTOGRAPHS BY THE AUTHOR

A team of mules competes in Chariot Racing at Mule Days in Bishop, California. (Opposite) *Two handsome longears show off their belled tails.*

They excel in work and show at Bishop's Mule Days

IN PRAISE OF LONGEARS

I HELD THE UNIVERSAL NOTION ABOUT MULES— "First you gotta get their attention, and for that you'll need a two-by-four" — when I went to work in 1963 for the old John Slaughter Ranch on the Arizona-Sonora border. There were a few mules in the horse pasture, and since there were no wagons on the premises, I inquired of my boss, Warner Glenn, as to the mules' function in the scheme of things. "We ride 'em on our hunts," explained Warner, who is a highly respected cougar hunter, tracker, and guide. "At my dad's ranch up in the Chiricahuas, if our horses start to get too used up, we gather cattle on 'em. They're great for the high rimmin'." "Uh-oh," I thought, knowing that we would work the senior Glenn's J Bar A country, too.

A guided lion hunt came up before that, and I was invited along to wrangle dudes and generally help out. One of the first things I noticed was how hard the good buckskin horse I had brought with me from Texas had to work to keep up with the unflappable, efficient saddle mules on the steep Peloncillo trails. On the second day of the hunt, Warner and his father, Marvin Glenn, decided to split the party and the pack of dogs to cover more country. Marvin took the hunters, and I went with Warner, who was mounted on Mochomo, his venerable bay Mexican mule. Soon our dogs hit a lion track, and we loped along after them, reining up where the ridge ended in a steep jumble of boulders and bedrock.

"You'll never make it down here, much less keep up with this mule," Warner allowed. "No kiddin'," I agreed. He pointed out a rendezvous spot deep in the canyon and with a cheery "See ya!" sent a little signal to Mochomo's rib cage via the six-spoked rowels of his Chihuahua spurs. Like a long-eared hang-glider the bay mule leaped into the abyss, striking long trails of sparks with his steel shoes each time he caromed off another level of slickrock in his spectacular descent. In a matter of seconds he dropped completely out of sight, only to reappear at a high lope on a bench far below. At the end of the bench, and without breaking stride, Mochomo again propelled himself into deep space.

The mule is the sterile hybrid offspring of a donkey and a horse, appearing on earth well over 3000 years ago. Early on, mules were recognized as extremely useful beasts of burden. In addition to a use, the Greeks had a word for them: hemionus, *which translates literally to "half-ass." These hybrid creatures helped to build the Roman Empire and were called, in Latin,* mulus.

Specifically, a mule results from the mating of a jackass (male donkey) and a mare (female horse). The flipside works too; when a jennet or jenny (female donkey) is bred by a stallion (male horse), the baby is called a hinny. Because of their smaller size and more donkeylike nature, hinnies have not been as popular as mules.

(Top) ***Gayle Gardner-Mahler takes her half-Thoroughbred molly mule, Frances, over a practice jump.*** **(Above)** ***Johnny Enos is one of the most successful competitors on the mule circuit. His mount Poco Streak*** **(at right)** ***is a legend with four world championships under her girth.***

As Buck and I painstakingly worked our way down the alternate route, I simply marveled at what I had witnessed, replaying the delectable mind's-eye tape and grinning the grin of a true believer.

A STRIKING EXAMPLE OF MULE POWER BEGAN IN the Mojave Desert in 1883 and lasted for several years. Vast deposits of borax ore had been discovered in Death Valley, and a 165-mile wagon route was laid out to the nearest railroad point of Mojave, California. Teams consisting of ten pairs of draft mules (the team itself was 120 feet long) each pulled two massive borax wagons and a water wagon — a total loaded weight of 36½ tons — across endless desert wastes, in temperatures as high as 130 degrees, and over the steep Panamint Mountains. The round trip required twenty days.

Pack and wagon mules proved their worth time and again in warfare, from the Mexican-American, Civil, and Indian wars through two world wars. World War I took the lives of 5000 of the 25,000 mules sent to Europe, and pack mules turned the tide of battle in the forbidding terrain of Tunisia, Sicily, and Burma in World War II.

The Grand Canyon is, without question, one of the world's most popular tourist attractions. For decades, the best way for many tourists to experience its variegated wonders has been from a saddle, and given the precipitous nature of the trails, the safest place for that saddle is on the back of a mule.

Pat Parelli, the founding president of the American Mule Association, explains why that is so. This widely respected equine trainer/behaviorist from Clements, California, points out that the mule combines the traits of two markedly different kinds of parents. "The donkey is a mountain animal, whose reaction to danger is to stand absolutely still, then, if possible, creep slowly away. Horses are plains animals, so, their first instinct is to flee from danger. The reason that mules are such good rough-country mounts is that when the going gets tough, the donkey in them takes over."

In 1976 Bud Brown of Groom Creek, Arizona, drove a six-up hitch of small, stocking-legged, black mules and hinnies from Yuma to Washington, D.C., in the Bicentennial Wagon Train. Although he's eighty-four and nearly blind now, Uncle Bud, as he is called by the youngsters at his forty-year-old Friendly Pines Camp, still rides out every day. Brown observes, "The idea that mules are stubborn is really a mistaken interpretation of their being so cautious. Recently, one of my wranglers and I were on a steep sidlin' hill in thick manzanita brush, trying to locate a trail we'd heard about. My little mule Dixie stepped over a downed ponderosa log. She put her front feet down and then kinda jumped her hind feet. Doggone if both her front feet weren't trapped in an old hog-wire fence that was completely covered with pine needles, and it just flipped her over. Now, here's a mule flat on her side, partially on top of me, and I've got a spur hung on the saddle riggin' and can't get out from under her. She never stirred while Chris tied up his mule, worked around and got my spur loose. Then she carefully got up, tested the hog-wire and let us help her get untangled. Mules just have an innate sense of self-preserva-

tion. And this can be a lifesaver for the rider."

Why in the name of Charlie Russell don't all cowpunchers ride mules? Why did they ever climb up on horses in the first place? There are a number of perfectly good reasons for this. Horses are generally easier to break and train. Most of them can run faster and will rein better. A horse's back and withers hold a saddle more securely. A horse will work himself to death for a man. And a horse is far better looking. In fact, an old cowboyism flatly states that when a puncher is seen muleback it's because he's "too poor to own a horse and too proud to ride a cow."

BISHOP, CALIFORNIA, THE "MULE CAPITAL OF THE World," hunkers down in the middle of one of the most dramatic spaces in the American West, the hundred-mile-long, nearly two-mile-deep Owens Valley. Dwarfed by 13,000-foot Sierra Nevada peaks to the west and White Mountain 11,000-footers to the east, Bishop satisfies my definition of a good town in the West: at 4147 feet, it has an elevation figure that still outstrips its population. That is, except for Mule Days, held annually on Memorial Day weekend, when another 40,000 souls converge on the town, claiming all motel rooms and catapulting the fairgrounds into serious contention for the title of Motorhome Capital of the World.

Driving over from Arizona, Bob Pulley and I were relieved to find that our friend Bill Wertman, a packer and hunting guide from Wyoming, had arrived early and staked out a little homestead. We parked the pickup, rolled out our bed-tarps, left Bill's Queensland Heeler pup, Maynard, in charge, and hastened toward the main arena. We attempted in vain to study the Official 1987 Mule Days Souvenir Program as we were swept into the high-spirited maelstrom of cowboys, kids, tourists, taco stands, an art show, saddle and western wear displays, wild-rags, American flags, the Budweiser Clydesdales in their tie-stalls, farriers with anvils ringing, surreys, sulkies, chuck wagons, chariots, Spanish jacks, Mammoth jacks, jennies, hinnies, and most of all, MULES.

Mule Days began seventeen years ago. Around here, generations of mule skinners had led their pack strings into the sublime upper reaches of the Sierra Nevada to serve the needs of sheep and cattle ranchers, anglers, hunters, scientists, and recreationists. In 1970, packers from the eastern High Sierra decided to kick off their summer season with some mule-oriented fun and games: races, pack scrambles, obstacle courses, packing and shoeing contests, along with good grub and stompin' to music.

Nowadays, the annual three-day extravaganza at Bishop is synonymous with the best mules in the world. And the best overview of Mule Days is the "largest nonmotorized parade in America." On Saturday morning the traffic on U.S. Highway 395 is shunted elsewhere, and for a dazzling three hours, Main Street belongs to the mules and the multitudes.

At the fairgrounds, the main arena is temporarily divided by portable corral panels to accommodate two simultaneous mule events: cow working and English hunter hack. On the nearest part of the racetrack, a trail class is in progress; out past that a charioteer tunes his long-eared chargers, perfecting the skidding turns of his anachronistic conveyance. Beyond some bleachers, another contest is under way.

Standing near the panels, I can watch two events. The cow-working mules must first contain the wild-eyed yearling bovine that charges into the arena, then let it go and turn it back along a fence, in both directions, and then circle the critter in two directions. Not all that simple. I've seen horses do a generally more bang-up job in this event, but some of these mules are plumb cowy, catty, and in control. Just across the panel fence, a lineup of impeccably attired English riders on incredibly refined-looking mules await their turns on the jump course. All that seems to be missing from the spectacle are stirrup cups and a pack of foxhounds.

Panels and rails are constantly being rearranged to accommodate all the contests and events of Mule Days: Western, English, gymkhana, driving, packing, pulling, conformation classes, racing, shoeing, roping, and much more. Except for night and certain afternoon performances, there always seem to be at least three rings of competing mules. The problem for the spectator is one of overabundance; you simply can't see it all.

SINCE SUCH A HIGH PERCENTAGE OF MULE DAYS events are classic rodeo and horse-show fare, it's easy to catch yourself wondering how these good mules would stack up against horses in open competition. I asked several exhibitors and trainers about this. Gayle Gardner-Mahler, who won first place in English Working Hunter at Mule Days this year on her six-year-old mare mule, Frances Bess Scott, has ridden Frances to two wins in dressage against horses at the Los Angeles Equestrian Center. In 1986 Walter Nunn of Bryan, Texas, won the reining at the Houston Livestock Show on seven-year-old Clementine; none of the horses came within eleven points of her score. This year at Mule Days, Walter and Clementine teamed up with Chuck Reid and Mister Muldoon to win both the Cattle Penning and Team Roping events. Reid, who "hasn't saddled a horse in years" on his Burnt Leather Ranch in Montanta, routinely hauls mules to roping competitions.

Back in 1976 the mules Lord Fauntleroy and Leroy beat all other relay teams in the Bicentennial Cross-Country Race, a transcontinental endurance test. But despite impressively fast times on the track, the hybrids will probably never overcome the descendents of the open-plains running machines. Dr. Robert Miller, a veterinarian and Mule Days regular from Thousand Oaks, California, is "into mules" for many reasons, chief among them the fact that mules stay sound. "In my practice, I see tragedy every day: beautiful, well-bred horses going lame. But it's hard to find a lame mule. I've been looking at racing mules here at Bishop for years. They start racing as two-year-olds and are still sound at nine, ten, eleven. And they race all over the West. No wind-puffs, no bowed tendons, tight, trim. I look at these legs and I'm amazed."

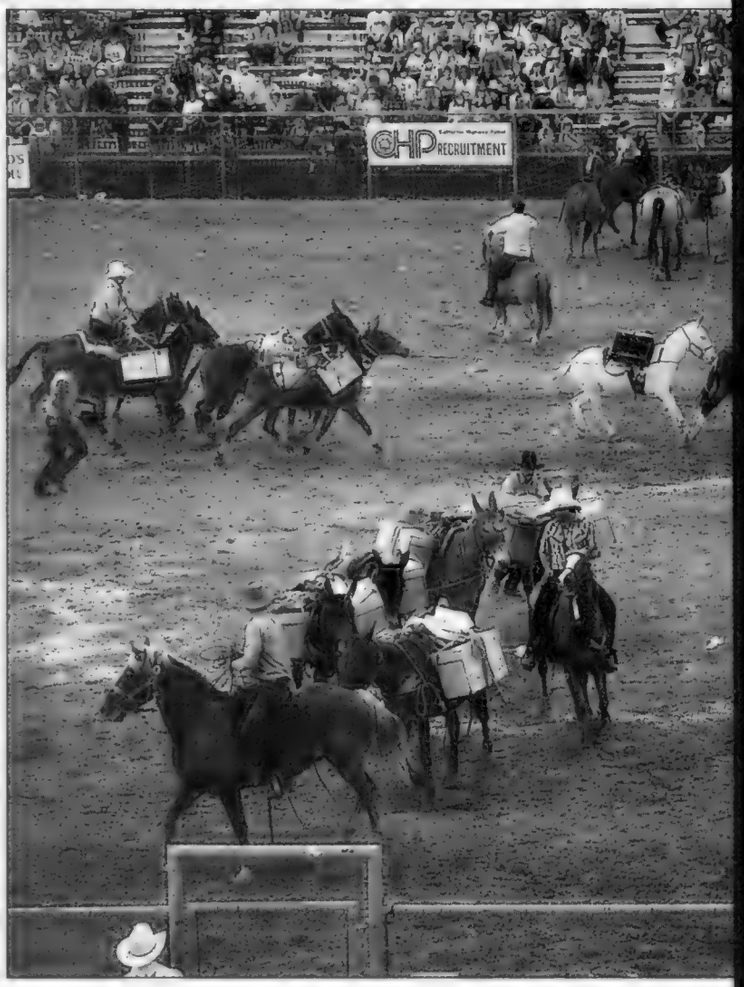
In saddle events that require speed and athleticism, the more refined, horselike mules excel. As the demand for good saddle mules continues to increase, exceptionally good mares

WHEN YOU GO

In 1988, Mule Days will be held in Bishop, California, on Memorial Day weekend: Friday, Saturday, and Sunday — May 27, 28, and 29. Sponsors of the event warn that tickets, camper space on the Fairgrounds, and other accommodations sell out early. In past years, some visitors to Mule Days have been obliged to find overnight accommodations as far as an hour's drive away, in Mammoth Lakes and Lone Pine. A good time to write for reservations and information is now, November 1987: Chamber of Commerce, Mule Days Committee, 690 N. Main St., Bishop, CA 93514. Tel.: (619) 873-8405. Bishop is in east-central California in the Owens River Valley on Highway 395.

Membership in the American Mule Association costs $20 per year, which includes a monthly newsletter that brings information about various mule shows across the country. One may subscribe to the newsletter without becoming a member of the association. Write to Roxy McIntosh, Secretary, American Mule Association, 6725 Union Road, Paso Robles, CA 93446.

Information may also be obtained from the American Donkey & Mule Society, 2901 N. Elm St., Denton, TX 76201.



are being bred to jacks. And trainers seem to be learning more from the long-eared equines.

On Monday morning, a handsome brown mule lopes in easy figure-eights, executing perfect flying lead changes at each crossover point. If I didn't know Junior White from his first-place tie in Friday's cow working and his bravura win in the reining last night, I'd be hard put to convince myself that I wasn't watching a horse, a great horse. Jim Groesbeck touches the reins (I think), and Junior settles into a perfectly balanced stop: front legs running, hind legs well under and sliding. The Lockeford, California, trainer smiles, pulls off the bridle, and hands it to me. With the loop of his nylon lariat loosely encircling the base of Junior's neck, Jim urges the mule into a lope that becomes an intricate freestyle sequence of circles, flying changes, rollbacks, slides, and spins.

"Junior feels good today," Jim offers. "When you ride, you're always after that harmony. Sometimes, though, you're just a man, and he's just a mule. But other times, it's just like dancin'."

A 1981 Guggenheim Fellowship led to the publication of **Jay Dusard**'*s acclaimed first book* The North American Cowboy: A Portrait *(Consortium Press, 1983. See AMERICAN WEST, September/October 1983). More recently, Dusard collaborated with writer Alan Weisman on* La Frontera: The United States Border with Mexico *(Harcourt Brace Jovanovich, 1986).*

(Clockwise, beginning top left) ***The wildest, funniest event at Bishop Mule Days is the Team Packing Scramble, when the arena is crowded with large numbers of scurrying packers and animals. In the Pack Train Contest, the Mammoth Lakes team negotiates a serpentine obstacle. H. K. Holland's Jack and Kate took second place in the Small Teams (1201–1800 pounds) Pulling Contest; two teams tied for first place with a new world-record pull. At the A Bar V Ranch in Skull Valley, Arizona, Bob Pulley checks up on a mule filly and her Quarter Horse mother. Two competitors give their all in the World Champion Mule Race.***

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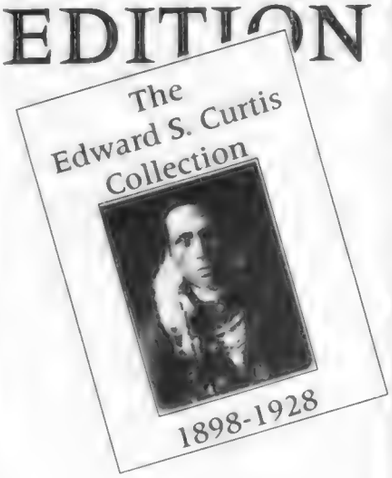

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La Frontera: The United States Border with Mexico *by Alan Weisman, photos by Jay Dusard (Harcourt Brace Jovanovich, New York, 1986; 224 pp., illus., biblio., index, $29.95).*
Journalist Weisman and photographer Dusard traveled the United States–Mexican border from Brownsville/Matamoros to San Diego/Tijuana for a year documenting the lives of people who populate the border towns and cities. Together, the text and photographs eloquently present the stresses of border life such as the drug trade, immigration, and cultural differences. Each chapter deals with a different section of the border, focusing on several people who live and work there and discussing how they cope with economic and social conditions. Weisman and Dusard show how the border region differs from both countries, with special needs of its own.

Cather's Kitchens *by Roger L. and Linda K. Welsch (The University of Nebraska Press, Lincoln, 1987; 200 pp., illus., index, $16.95).*
The Welsches assert that Nebraskan-born writer Willa Cather used food as a vehicle for depicting her characters. In a light and engaging style, the authors discuss the importance of food to Cather and to Nebraska pioneers, presenting recipes drawn from period cookbooks and Cather's family's recipe files. As well as providing insight into several of Cather's novels, this book imparts some of the rich and diverse heritage of Nebraska immigrants, adding to our understanding of the pioneer experience.

C. M. Russell's West, *photos by Sam Abell, intro. by Ginger Renner (Thomasson-Grant, Charlottesville, Virginia, 1987; 126 pp., illus., $38.00).*
Sam Abell's stunning photographs of working cowhands and bronc riders present a modern version of the West that artist C. M. Russell depicted around the turn of the century. Excerpts from Russell's letters and notes are interspersed with Abell's images of Plains Indians, wild animals, and rodeo scenes in Montana. Fourteen of Russell's paintings appear with the striking photos, showing how elements of yesterday's West still exist in at least one part of today's West.

Old Yellowstone Views *by John F. Barber (Mountain Press Publishing Company, Missoula, MT, 1987; 104 pp., illus., biblio., paper $8.95).*
Charming photographs depicting Yellowstone Park's early days show visitors arriving in stagecoaches and wading in warm geyser water. Included in this collection are beautiful photos taken in 1871 by William Henry Jackson, which helped convince Congress to designate the area a national park. Comments on the park by staff and visitors such as Rudyard Kipling and Owen Wister round out this engaging glimpse of Yellowstone as it was before the onslaught of hordes of tourists.

The Custer Mystery *by Charles G. du Bois (Upton & Sons, El Segundo, California, 1986; 198 pp., illus., maps, notes, biblio., index, $35.00).*
The fourth book in the Montana and the West series takes a new look at the famous Battle of the Little Big Horn by drawing upon evidence unearthed during the 1984–1985 archeological dig at the Custer Battlefield National Monument. Du Bois offers a detailed description of events preceding the clash, including the Battle of the Rosebud, in a fast-paced, well-organized style that takes the reader directly into the conflict. The author looks at the mystery of exactly how Custer launched his attack, providing different scenarios of his possible course of action.

With Pen and Pencil on the Frontier in 1851: The Diary and Sketches of Frank Blackwell Mayer, *ed. by Bertha L. Heilbron (First published in 1932. Minnesota Historical Society Press, St. Paul, 1986; 256 pp., illus., index, paper $9.95).*
A talented artist with a keen eye, Mayer reveals in his diary and his sketches his fresh impressions of the frontier as he traveled from Baltimore to Minnesota Territory via the Mississippi River to attend the signing of the

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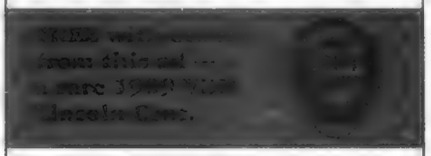

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Santa Fe, *photos by Lisl Dennis, text by Landt Dennis (Herring Press, Houston, TX, 1987; 192 pp., illus., $35.00).*
The 170 gorgeous full-color photographs by Dennis portray the many sides of Santa Fe, depicting the regional landscape and the city's art, architecture, and residents. Local artists are featured with their work, which often reflects the Hispanic and Indian cultures that flourish in Santa Fe. Together, the text and photographs illustrate a culturally diverse, lively city that complements the natural beauty surrounding it.

The Mythic West in Twentieth Century America *by Robert G. Athearn, foreword by Elliott West (University Press of Kansas, Lawrence, 1986; 330 pp., illus., maps, biblio., index, $25.00).*
In this fascinating book, the late Professor Athearn addresses the question of what and where the West really is, and how the answers to that question have changed over the years. From the romantic image portrayed by Western novels and movies to the preservation campaigns by environmentalists, the West fires the American imagination. Athearn ponders what the myth of the West means to Americans and looks at the forces that have altered that myth, such as the Depression and the post–World War II building boom.

Land of the Burnt Thigh *by Edith Eudora Kohl, intro. by Glenda Riley (First published 1938. Minnesota Historical Society Press, St. Paul, 1986; 332 pp., illus., paper $7.95).*
In 1907, Kohl and her sister moved to the area near the Lower Brulé Indian Reservation—the "Land of the Burnt Thigh"—in South Dakota to try their hand at homesteading. Single and in their twenties, the two women quickly learned that resourcefulness and a willingness to try anything once were requisites for survival on the open prairie. Kohl's lively account tells how they were soon running a newspaper and teaching school, along with battling rattlesnakes, prairie fires, and a blizzard. Her book offers a woman's perspective of the homesteading experience, told with humor and skill.

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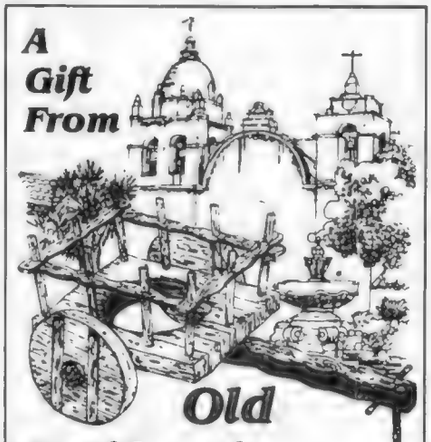

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Indian Lore Inspires Jeweler Merrifield

Jeweler Heyoehkah Merrifield creates pieces that are rich in symbolism as well as superbly crafted. Now living on the Colville Reservation in Inchelium, Washington, Merrifield draws in part upon American Indian lore for subject matter for his designs. His work also reflects the influence of art deco and Egyptian motifs.

Born Edward Merrifield in Santa Barbara, California, in 1940, the artist is the son of a white Baptist minister and a part Cherokee woman. Jewelry fascinated Merrifield at an early age, leading him to take jewelry-making courses while in college and work as a jewelry-teaching assistant. Although he had yet to become actively involved with his Indian heritage, Merrifield studied under jeweler Arlene Fish, who fabricated her pieces rather than casting them, just as American Indian jewelers traditionally do.

Merrifield gained a growing following during the mid-1960s, designing both jewelry and sculpture in southern California. He became disillusioned with his life and the art world, however, and retreated to a mountain cabin, where he began to immerse himself in American Indian medicine, eventually becoming a pipe-carrier (qualified to smoke a ceremonial pipe). Merrifield created jewelry that reflected his new interest, "waking up" his pieces through ceremony and incorporating Indian medicine images in the design. In the late 1970s, an encounter with Indian author Hyemeyohsts Storm led Merrifield to study further about American Indian culture and eventually to adopt the name "Heyoehkah." In traditional Indian society, heyoehkahs were the people who formally introduced new laws to the tribal council circle. Merrifield feels that artists and writers are the heyoehkahs of today.

In his "White Otter Shield" depicted here, Merrifield states that the otter represents water and in turn the human circulatory system to Indian healers of the northern Plains tribes, with whom Merrifield participates in ceremonial sun dancing. White otters represent the north, which in turn symbolizes the power of the intellect. The four feathers also indicate a power of the north. The shield is crafted from silver, carved ivory, turquoise, lapis lazuli, and a touch of twenty-four-karat gold in the otter's eye.

Galleries across the country and in Europe have shown Merrifield's unique pieces. Currently his work is carried in galleries in Sun Valley, Idaho; Santa Fe, New Mexico; Santa Monica, California; and Sedona, Arizona. Though he does do some custom work, Merrifield finds that living on the Colville Reservation often makes him difficult to reach. He welcomes the relative isolation, he says, which grants him the opportunity to generate new ideas.

From the Cielo Dorado runway, the sloping roof lines of the main house and the gazebo stand out dramatically against the early morning sky. The clerestory windows on the north and south sides of the house warm it in winter and keep out the hot sun in summer; they also provide daytime lighting and are electrically controlled to ventilate warm air. The Piper Super Cub is parked just outside of the open hangar door which is forty-five feet long and eight feet high, perhaps one of the biggest doors in residential use.

The curved red oak spiral stairway was made by hand by two young brothers of the New York Spiral Stair Company of North Vassalboro, Maine. The stairway leads to a loft-study area. Animal hides — and there are many in the house — cover sections of the Arizona flagstone floors, and some are used as throws on sofas, chairs, and beds.

Beyond the bright colors of the stripped ultralight and the cobalt blue fuselage of the Stearman trainer, structural elements of the house can be seen — the painted steel trusses, the clerestory windows, and the loft-study area.

An airplane house north of El Paso

Attorney Malcolm McGregor of El Paso, Texas, felt the need for a change of style and pace from his thirty years of full-time city living. A man with a passion for aviation, McGregor ended his search for a new home site at Cielo Dorado (Golden Sky), a "fly-in" residential community developed by a group of Continental Airlines pilots in the early 1980s. They had chosen the windswept high desert near the Texas–New Mexico border because of its abundant sunshine, low humidity, and scant rainfall. Ideal flying conditions and the beauty of the Organ Mountains made the pilots' decision easy.

Most of the homeowners in the community solved the problem of airplane storage by building hangars instead of garages, but Malcolm McGregor has done things a little differently. He has built a unique country house and parked three airplanes in his living room. McGregor asked a friend of some thirty years' standing, architect David Hilles, to design an "airplane house" where airplanes and people could live side by side. Hilles asked himself, "How does one live with airplanes?" A four-foot drop from an open living room to an enormous space where the gleaming planes sit at the runway level of the house was the architect's answer. He provided, in effect, an airplane "gallery" for a 1936 open-cockpit Stearman trainer, a Piper Super Cub, and a Cessna 180. The design makes the planes, along with a colorful engine-driven ultralight hanging from the ceiling's steel trusses, the focal point of the sitting area above. With the flip of a switch, the owner can open the south-facing hangar door, climb into his Stearman, and taxi out to the runway.

From the Bantam Book, American Design: The Desert Southwest, *text by Nora Burba and Paula Panich, photographs by Terrence Moore, ©1987 by The Miller Press, Inc. Photographs ©1987 by Terrence Moore. Used by permission. All rights reserved.*

Daylight streams through the hangar's windows, illuminating the cobalt blue of the 1936 open-cockpit Stearman trainer and penetrating into the living room's main seating area. The two chairs were made from Gustav Stickley designs; the couch is Victorian. The tongue-in-groove wood ceiling and the hangar's painted steel trusses are visibile above the planes. The house, with its heavily insulated roof, air vents at the roofline, and two fireplaces, is remarkably energy-efficient despite its soaring ceiling height.

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ART NOTES

LOOKING UP THE YOSEMITE VALLEY BY ALBERT BIERSTADT COURTESY THE METROPOLITAN MUSEUM OF ART

American Paradise: The West and Other Landscapes

"American Paradise: The World of the Hudson River School" displays over eighty-five works from the country's first recognized school of landscape painters. Almost half of the pieces portray Western scenes. Organized by The Metropolitan Museum of Art in New York, the exhibit is on view there through January 3, 1988. This is the first large-scale show of paintings exclusively from the Hudson River School in over forty years.

Early nineteenth century painter Thomas Cole is considered the founder of the Hudson River School, whose members included Albert Bierstadt, Frederick Church, and Jasper Cropsey, among others. Their paintings feature landscapes of the Rocky Mountain West, as well as New England and upper New York State, in which man, if he is shown at all, appears insignificant in the midst of the wilderness. The artists drew upon the philosophies of Rousseau, Emerson, and Thoreau, their works reflecting a pantheistic attitude toward nature. In paintings such as Bierstadt's *Looking Up the Yosemite Valley* shown here, the elements of light, atmosphere, and depth are rendered accurately, but topographical details are idealized, carrying out the theme of the American wilderness as a new Garden of Eden.

The Hudson River School paintings were regarded as the first evidence of a uniquely American style and subject matter, establishing the country's cultural independence. By depicting magnificent scenes of untouched land, the artists added impetus to the conservation movement.

Sponsored by the Chrysler Corporation Fund, "American Paradise" will not travel, due to the difficulty in handling the large canvasses of some of the works.

Colorado Indian Market. View the works of the nation's top American Indian artists at the Colorado Indian Market in Denver December 10–13. More than ninety tribes are represented, from Mexico to Alaska. Hoop dancers, storytellers, and musicians enthrall the crowd, while artists demonstrate their crafts. Ceramics, beadwork, basketry, paintings, and weavings are on display. Nearly all of the artists are present and each is willing to discuss his individual creative process.

Eliot Porter retrospective. One of the foremost color photographers in the world, Eliot Porter has announced that he plans to bequeath his photographic collection to the Amon Carter Museum in Fort Worth, Texas. In honor of Porter's plans, the museum is hosting the first major retrospective of Porter's work in his fifty-year career. Included in the exhibit of 120 photographs are black-and-white Porter images exhibited by Alfred Stieglitz in 1939 and stunning color landscapes of New Mexico executed in 1985. "Eliot Porter" runs through January 3, 1988, before touring nationally.

"Artists of Hawaii 1987" presents selected artworks by resident artists of Hawaii ranging from painting to metal sculpture. Included are pieces by six artists specially recognized for their contributions to art in Hawaii: sculptor Sean Browne, printmaker James Koga, photographer Wayne Levin, watercolorist Hiroki Morinoue, metalworker Michael Tom, and fiber artist Jay D. Wilson. The show runs November 27–January 10, 1988, at the Honolulu Academy of Arts.

"Open Spaces, City Places" a conference on Southwestern literature, addresses the discrepancy between the popular, romantic image of the Southwest and the modern actuality of sprawling urban centers encroaching upon wilderness areas. Noted Western writers N. Scott Momaday, Leo Marx, Ann Zwinger, Charles Bowden, and others discuss topics ranging from traditional Southwestern Indian lifestyles to desert metropolitan living. Held in Tucson, Arizona, and sponsored by the Tucson Public Library, the conference runs November 19–21.

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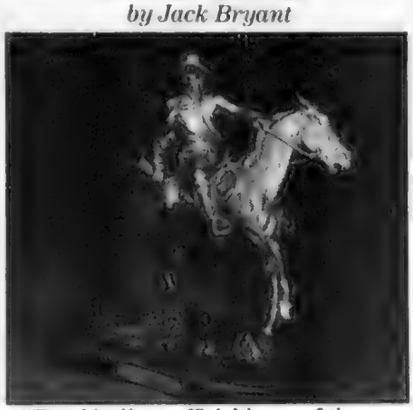

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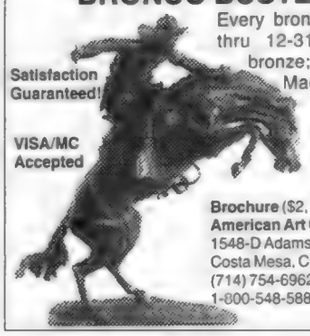

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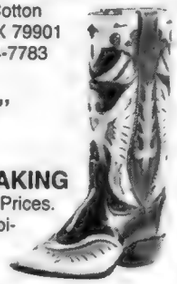

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PHOTO BY ALBERT DICKSON

Roving reporter Jim Robbins tells about the exciting **discovery of platinum in Montana** that may bring the state to world prominence in production of that precious mineral.

Dallas writer A. C. Greene takes a nostalgic look at **West Texas** and tells us about the attractions of places that he has visited for many years.

"**Wyatt Earp's word** is good with me." Read about Earp's brief and controversial experience as a boxing referee.

A sensitive piece by award-winning author Kim Stafford leads us onto **the Big Hole National Battlefield** and helps us to appreciate its historical importance.

We'll feature a **Westerner** who plays an important part in the culture of our area.

WESTERN SNAPSHOTS TODAY

When it comes to getting a Christmas tree down a mountain, sometimes the old-fashioned way is the best. This sturdy mule provides surefooted transportation through Contreras Canyon in the Baboquivari Mountains of southern Arizona. The handsome tree is bound for the Elkhorn Ranch near Tucson, where it will add festive holiday cheer to the resort's dining hall.

Janice Allen of Amagansett, New York, was on a trail ride in Contreras Canyon when she snapped this image reminiscent of Christmases past.

AMERICAN WEST offers twenty-five dollars to any photographer, amateur or professional, whose Western Snapshot Today is selected for publication on this page. Prints will be handled with care and returned promptly after use. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Today, 7000 E. Tanque Verde Rd., Suite 30, Tucson, Arizona 85715.

WESTERN SNAPSHOTS YESTERDAY

While on a summer hiking trip in the Trinity Alps of northern California in 1916, Edwin Thomas was offered a ride on the express-passenger stage pictured here. Thomas was tramping down the road on his way back to the train station in Redding at the time. The stage carried a shipment of gold taken on at Weaverville.

A geography instructor at the University of California at Berkeley, Thomas had fled to the wilderness to take his mind off a particularly attractive geography student he had courted the previous term. With her in his class, Thomas had difficulty keeping his mind on geography and soon found himself inviting the pretty student for walks in the Berkeley hills and boating along the shores of San Francisco Bay.

The young lady was spending the summer at her family's ranch near Lassen Peak. Thomas was not invited to visit, and he knew that while there the young woman would be the object of competing masculine attention. Daunted by this turn of events, Thomas sought solace in the magnificent scenery and abundant wildlife of the Trinity Alps. During his trip, he witnessed first-hand the giant monitors of hydraulic mining scouring gravel cliffs, as well as placer miners working with wheelbarrows and hand cradles in streams.

Thomas took this photograph when the stage stopped to give him a lift. The driver stands on the left, while a schoolmarm riding as a passenger is in the center. The guard on the right carries a shotgun to protect the valuable cargo.

When the young lady student returned to the University that fall, Thomas was elated to find her still unattached. She became his war bride in 1917. The Thomases enjoyed nearly seventy years of married life before Mrs. Thomas passed away in May 1987.

Now living in Portland, Oregon, Edwin Thomas sent us this delightful reminiscence of his lovelorn adventure in the Trinity Alps.

AMERICAN WEST offers twenty-five dollars to any reader whose Western Snapshot Yesterday is accepted for publication on this page. We seek old photographs that tell stories of bygone times. We'll take good care of your pictures and return them promptly. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Yesterday, 7000 E. Tanque Verde Rd., Suite 30, Tucson, Arizona 85715.

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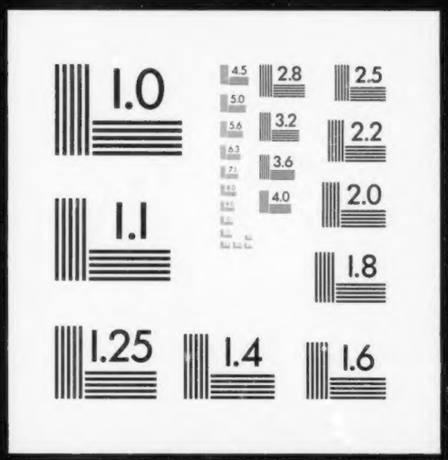
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